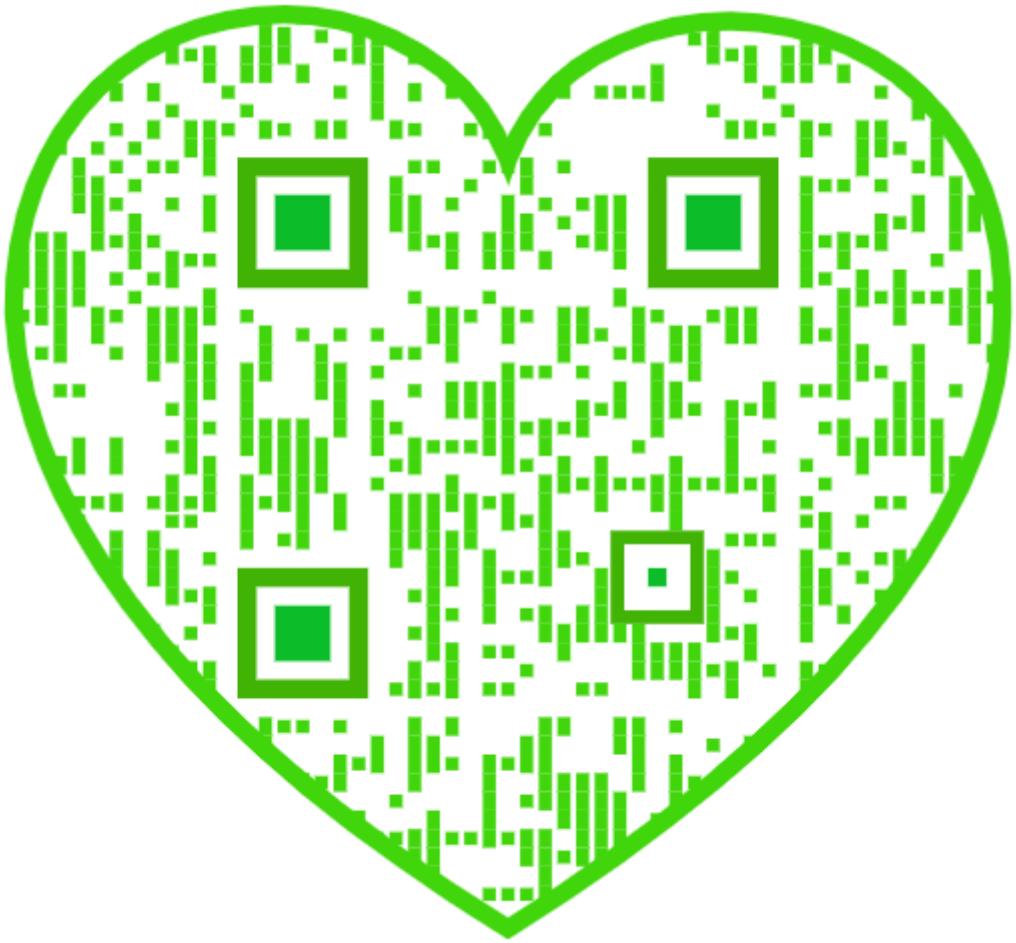

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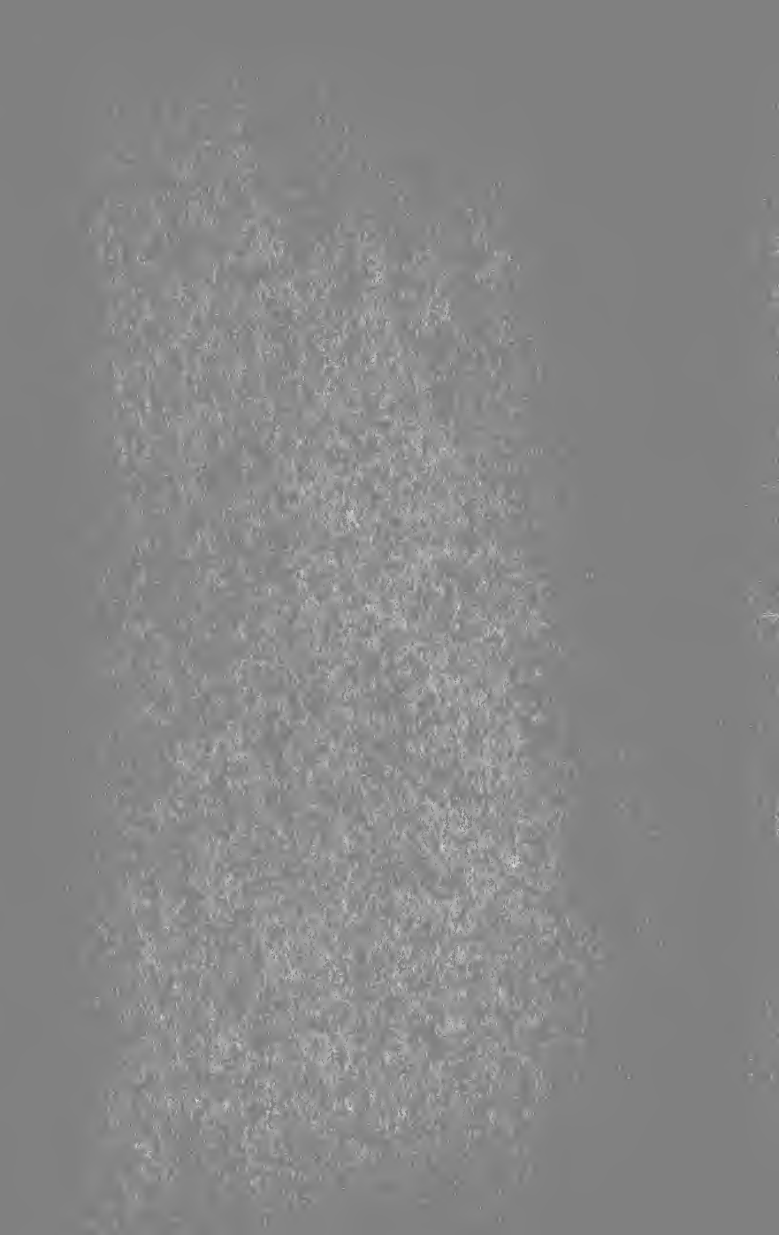

# THE GLASS COLLECTOR

## ALE GLASSES

1. Ale glass with latticinio threads in the stem. English, second half of the eighteenth century. Height 7½ inches. V. and A.
2. Ale Glass with cut stem. Bowl ornamented with border of polished indents. Height 6½ inches. Second half eighteenth century.
3. Ale glass with engraved bowl and very fine silvery air threads in the stem. English, second half of eighteenth century. Height 8 inches.

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1 2 3

ALE GLASSES

1. Ale Glass with opaque white threads in the stem. English. Second half of the Eighteenth Century. Height $7\frac{1}{2}$ inches. V. and A.
2. Ale Glass with cut stem. Bowl ornamented with border of polished indents. Height $6\frac{3}{4}$ inches. English. Second half of the Eighteenth Century. A.
3. Ale Glass with engraved bowl and very fine silvery air threads in the stem. English. Second half of the Eighteenth Century. Height 8 inches. V. and A.

# THE GLASS COLLECTOR

A GUIDE TO OLD ENGLISH GLASS
BY MACIVER PERCIVAL WITH
UPWARDS OF A HUNDRED ILLUSTRATIONS

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# PREFACE

THE collection of old English glasses is a comparatively modern hobby, but its votaries increase in number every day. Those who were earliest in the field had of course the best chance of obtaining historical and other extremely rare specimens, and nowadays only those who are prepared to pay high prices can hope to vie with such enviable folk. But fortunately it is possible to form less important yet very delightful collections which will be a lasting joy to their owners without any large expenditure, because quite desirable pieces are still obtainable at sums which are modest indeed, when compared with those asked for fine china or even early earthenware.

I emphasize this point, as it is for the minor collector that this series is intended, not for those who do not mind what they pay as long as they get something unique.

The collector who has been in my mind when writing this book has not very much money to spare, and none to waste. He wants to get full value when he makes a purchase, and if a bargain comes his way so much the better. He finds, too, a pleasure in the hunt for specimens, and likes to buy for himself, wherever he can find them, the quaint old things that interest him.

But if old English glass is to be purchased in this way, a guide is necessary. There is a great deal of glass for sale. How is the collector to know which to choose, how can he distinguish the old from the new, the real from the sham ?

I hope that he will find in this book what he wants to learn. In order to help the novice I have assumed no previous knowledge of the subject on the part of the reader, but have included the very elements of the glass collector's lore.

As the demand for old glasses increases, owners are encouraged to bring them out for sale, from old country houses where they have been forgotten, from cottages where they have adorned the corner cupboard and from the upper shelves of wayside inns. One sees them in every curio shop, good, bad, indifferent—and forgeries. Alas ! Forgeries ! " 'Tis true : 'tis pity ! And pity 'tis 'tis true," but forewarned is forearmed, and the budding collector will here

find hints to help him to distinguish between the true and the false, as far as it is possible to do so by written words.

But the book does not deal only with beginners' pieces or elementary facts, and if some of the specimens described seem almost out of reach of all but those whose purses are exceptionally well-lined, it is good to remember that "It is better to be lucky than rich" and that "finds" have been made in the most unlikely places.

So though the collector need not expect, indeed he should hardly even hope, to add any of the more generally recognised treasures to his collection at a price much below the market value, he should study them as though he could buy them every day. Who knows but that to-morrow—? Needless to say, however, the best chance for the man of modest means lies amongst the more out-of-the-way things, which are not generally sought for, and such bargains fall to him who knows a little more than his fellows.

There are various kinds of English glass which may be collected. To many people the spiral stemmed wine glasses appeal especially, though a fairly deep purse is needed to make a really representative collection of them nowadays. Baluster stems are even more interesting, and Mr. Francis Buckley has shown us by his

generous gifts to the Victoria and Albert Museum how wide a field is open in that direction to the diligent searcher. Old tavern glasses afford scope for a most interesting collection, which may still be made at a very small expenditure of money, though at the cost of much search, and it would be a good line for anyone to take up who does not want to spend a great deal on his hobby. They correspond to the old English earthenware, the pewter and the old oak of the seventeenth and eighteenth centuries, and *their* votaries claim that there is as much to enjoy in old Staffordshire as in old Worcester, in an old Welsh dresser as in an Adam cabinet, each in its own way of course.

Old wine bottles, engraved glasses and cut glass are articles that may be collected by anyone wishing to specialise, but perhaps the most interesting pursuit for the minor collector is to make his object the attainment of a series showing the evolution of the shapes of glasses say from 1700 to about 1830. He will have to search, not for great rarities, elaborately decorated pieces, or minute divergences of type, but for those glasses which will serve as well defined links in the chain.

A good deal of attention has here been given to the method of manufacture. This is not merely interesting in itself, but the collector

will find it of real practical benefit in judging the quality of specimens.

The greater part of this book deals with the wine glasses in use during the late seventeenth, eighteenth and the early nineteenth centuries, because it is from amongst these that most collectors of English glass draw their specimens. In the chapters following those dealing mainly with the developments of drinking glasses, special subjects such as Cut Glass, Engraved Glass, Curios and others are discussed more completely than they could well be if they had been included in this historical sequence.

The illustrations are mostly of pieces which are not very rare and include many of those which may yet be " picked up " for a shilling or two. They take their places in the series, however, and as time passes will become scarcer and will perhaps be as much sought for as their contemporaries in pewter or earthenware now are.

My best thanks are due to the Authorities of the British Museum, the Victoria and Albert Museum, the Guildhall Museum, and Southwark Museum for permission to photograph and examine specimens in these collections, also to Mr. Francis Buckley for valuable information and permission to quote from his privately printed books, to the proprietor of the *Con-*

*noisseur* for permission to quote from "Auction Sale Prices" and for other assistance, to Messrs. Stevens and Williams, of Brierly Hill, for their kind assistance in unravelling many puzzling technical points, and to Mr. H. W. Lewer, F.S.A., for much help and advice throughout.

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# THE GLASS COLLECTOR

## CHAPTER I

## INTRODUCTORY

### DRINKING GLASSES IN ENGLAND TO THE END OF THE SEVENTEENTH CENTURY

(*See Plates I and II*)

GLASS-making appears to have been introduced into this country by the Romans, though possibly they imported the metal in bulk, merely making it up into vessels over here. After their departure glass-making languished, but probably the art was too useful to be entirely lost and it may have lingered on, though but few traces remain. In the Middle Ages English workers had a thorough knowledge of the manipulation of commoner kinds, such as window glass and green glass for bottles and such purposes, but the manufacture of drinking vessels even in their less artistic and ornamental forms does not appear to have been attempted seriously till the sixteenth century.

Previous to that date practically all the fine glasses in use in England were made in Venice. They were considered extremely precious and mounted with gold and silver. For ordinary domestic purposes they were far too expensive and fragile, and while the well-to-do used gold and silver drinking vessels, the commonalty contented themselves with wood, earthenware, pewter and leather.

In the sixteenth century the Venetian glass trade received a great impetus, new processes of decoration and coloration were added to the repertory of the glass workers, the output was enlarged and the exports greatly increased. All over Europe glass became the favourite material for ordinary drinking vessels and the more elaborate pieces were largely used for decorative purposes. We cannot wonder at the admiration felt by our beauty-loving ancestors, when we look at a collection of the cups, tazzas and bowls made at this period by the glass workers of Murano. Compared with the productions of the earlier period there is perhaps sometimes a lack of restraint—too open a revelling in the almost unbounded possibilities of the material, too great a display of the swift skill which so unerringly built the fantastic or elegant forms. But they perfectly suited the taste of the time, and other nations

eagerly desired to learn the art which would enable them to make such things for themselves.

VENETIAN GLASS MADE IN ENGLAND.—England made several efforts to establish glass-houses for the production of glass "Façon de Venise," but the rules for Venetian glass workers were very strict and from the year 1454 it had been enacted that even attempted emigration was punishable by death, while if a man set up a workshop in a foreign country, the state would find means of seeking him out and encompassing his death. Yet these threats did not deter bold and enterprising workmen from escaping and carrying their craft to other countries, where they were either better treated or more richly rewarded. The Low Countries were the first scene of their operations, and about 1549 eight glass-workers left Murano and came to England.* Money was advanced by the King (Edward VI), and they were given the hall of the Crutched Friars in which to set up their furnaces.

The glass workers of Venice were very anxious lest this move should result in a further loss of trade to them. Already, as they pointed out, they had only enough work to occupy them part of the year—being unemployed for two and a half months at a time. If the craft were to be

* They went to Antwerp first, but did not settle there.

taught to strangers and the manufacture carried on elsewhere they would be ruined. The Council therefore ordered all glass workers who were out of the country to return on pain of being sent to the galleys. Exactly why this threat should have affected the peccant eight, when they had already fearlessly braved the penalty of death by coming away does not transpire, but perhaps they had hoped the old law would not be put in force and were more afraid of the live dog than the dead lion. However, they explained that they had left Murano before the law was passed, and expressed themselves willing to return, but stated that they were unable to do so as they were kept strict prisoners until the money advanced by the English King had been paid back or worked out. Eighteen months' grace was therefore allowed them to carry out this agreement and seven of them safely returned in 1551. The eighth, Josepo Casselari, remained here till 1569, when he went to Liége.

English workers must have learnt a good deal from these men, though no doubt the Venetians, following their native traditions, taught them as little as they could. It is most extraordinary, that though they must have produced a number of fine pieces, such as would be given as presents by the king and therefore treasured, there is not

one known to have survived or at least there is not one which can be absolutely identified as theirs. Herein lies the fascination of the period for the enthusiastic collector. He does not expect, he hardly dares to hope, yet there is always just the chance, that he may make a lucky find. And he hunts here and there with that little lurking possibility ever in his mind, that some day, perhaps in a dingy little second-hand dealer's, perhaps at a country auction, perhaps in a hidden cupboard of an old house, the treasure may be revealed and a Venetian made English glass indisputably of the time of Edward VI may be his.*

After the departure of the Venetians we do not really know that the manufacture of refined glass ware was kept up here; but it is reasonable to suppose that it would be continued to a certain extent, as the men working under them must have learnt a good deal, and would do their best to carry on the art, but the dexterity of a skilled glass blower is not learnt in a year or two. We really know very little except that glass workers

* An experience quoted by Sir J. H. Yoxall in his inspiring little book, the "A.B.C. of Collecting," shows that the idea of such treasures still lingering undreamt of is not Utopian. He there tells us that one of the earliest pieces of European engraved glass, which was afterwards knocked down at Christie's for over £700, was found by children playing in an attic and rescued only just in time, as it was about to serve for a cricket ball!

were "scant in the land," but one "At Chiddingsfold he workes of his Occupation."* This man was evidently in a position to command his own terms because the advice is given to "send a servante that is discreete. And desire him in most humble wise to blow thee a glass after thy devise."

Certainly the English glass workers do not appear thoroughly to have mastered their trade, and were evidently not as skilled as the workers of "Antwarp and Hassia" as we learn from a letter from Armigall Waade to Cecil (State Papers, Domestic 1565). One Cornelius de Lannoy, an Alchemist, had come to England, apparently to carry out some experiments in the art of transmuting base metals into gold; they were not satisfactory and he blamed the materials. Waade says: "He thought he might have his provissyons in England as in other places, but that will not be. All our glass makers cannot fashion him one glasse, tho' he stood by them to teach them. So he is now forced to send to Antwarp and into Hassia for new provisions of glasses, his own being spent."

A little later there was a suggestion that two men, Briet and Carré, from the Low Countries should set up a glass-house in London to make

* Ashmole's "Theatrum Chemicum," 1651, Thomas Char nock.

Venetian crystal glass, but apparently the project was abandoned in favour of a plan for making window glass. "Glass for glasinge such as is made in Ffrannce, Lorrayne and Burgondy." They were not craftsmen themselves and merely farmed out the privilege to men who would not carry out the terms of the contract, and were also much hampered by quarrels amongst themselves. It appears they made glass—not glasses.

VERZELINI.—The next attempt to introduce the manufacture was in the reign of Elizabeth. With the assistance and encouragement of the Queen, it met with a measure of success, and we have the results before our eyes in a glass actually dated. A Venetian named Giacomo Verzelini set up his furnace in the Crutched Friars in 1575, and received from the Queen a patent for twenty-one years, for manufacturing glasses such as he had been accustomed to make at Murano. In return for this, he was to have a monopoly for that period of making glasses after the Venetian style, provided he sold them as cheap as or cheaper than the foreign ware, and taught and brought up English subjects to the trade. In consideration of this the importation of foreign glass was strictly prohibited.

This encouragement of native trade appears to have been fairly successful, Verzelini's

business prospered, and English drinking glasses must have been largely used, because complaints were made of the enormous quantity of wood he burnt as fuel, and the damage done to the carrying trade.

He erected, or licensed others to erect, glass-houses in various parts of the kingdom.

In 1586, the well known glass in the British Museum was made. It is the only authentic piece by Jacob Verzelini, so is absolutely invaluable as a specimen of what was made in England at the end of the sixteenth century. The motto is "IN GOD IS ALL MI TRUST" between the raised bands, and the initials G.S. are above the motto, the glass is a kind of brownish yellow green tint, not quite clear, and is closely akin to the contemporary Venetian glass. A glass of very similar design, undoubtedly by the same maker, was found only to be smashed to atoms at the auction rooms, where it had been sent for sale.

The Burghley Tankard is also almost certainly English, and may very likely be Verzelini's make. It is of a faint brownish tint and is most beautifully mounted in silver gilt.

His patent was mentioned in a petition offered in 1589 by two Englishmen, Miller and Scott by name, who wanted to have a monopoly of making domestic glasses other than those made

by "one Jacob, a stranger dwelling in the Crutched Friars," who is described as "makinge all mannre of counterfayt Venyse drynkinge glasses."

This rather looks as if Verzelini made only fine glasses; on the other hand, home-made glasses are somewhat disparagingly spoken of in Harrison's Description of England* as only suited to the poorest; the best glasses are said to come from Murano, which is puzzling, as the importation of foreign glasses was prohibited. Perhaps Jacob's glasses were passed off by the sellers as coming from Murano.

In 1596 Verzelini's patent expired, but the manufacture was carried on by others for a time.

A change came over the methods of glass making early in the seventeenth century. It was clear that the enormous business in the manufacture of glass was denuding the country of trees, and it was recognised that this was a great danger to England, the wood being required for the Navy and other national purposes. It was therefore necessary to safeguard the forests from reckless destruction, and this led to the use of coal, making much greater heat available, thus rendering possible the use for glassmaking of materials which previously would have been refractory.

* Book II, Chap. VI, p. 147, New Shakespeare Society, 1877. Edition 1586.

Experiments made in the use of the new fuel showed every prospect of success and the use of wood was prohibited in 1615.

English glass makers were not unaware of the difficulties, but in order to encourage them in their efforts the government shut out all foreign competition and as the "Proclamation Touching Glasses" says: "rather than lose the wood (so important for ship building) it were the lesser evill to reduce the times unto the ancient manner of drinking in Stone, and latice windowes than to suffer the losse of such a treasure."

MANSEL'S GLASS.—In order to consolidate the new industry (because it can hardly be described as anything less) these sea-coal patents were held entirely by one man, Sir Robert Mansel. The record of his struggles to perfect the process and to preserve his monopoly shows he must have had a hard task. He ventured his whole fortune and was at times near losing it. But in spite of his enemies who assailed him from without, and the troubles with his workmen within, he succeeded in making glasses both good and cheap.

Of the shapes of these glasses we are quite in the dark. They were, we may be assured, akin to those made in Venice and the Low Countries, but modified to suit English tastes. We cannot

identify one as having survived, though we cannot say they have not, but we have no documentary or other evidence to help us to decide the point. We do know that Mansel had several first-class Italian workmen to help in the guidance of the glass workers, and no doubt they made glasses hardly distinguishable from Venice made pieces, such as those illustrated in Plate I.

We can judge of the success which attended the teaching of these Venetian instructors or foremen from a letter from Girolamo Lando, Venetian Ambassador in England, to the Doge and Senate, written on March 27, 1620. "At present they only allow the importation of some new invention, with the permission of four Commissioners, who are some of the leading lords of the royal Council already chosen a few months ago. Various subjects of your Serenity, some outlaws who have taken refuge in this kingdom, where many natives of Murano may now be met, work at making looking-glasses and flint glass or teach how to make them. One of them, so I am informed, has given instructions how to make curved flint glass, Murano fashion, another how to clear it better, so that there are many English who work admirably, and the crystal attains a beauty not sensibly inferior, but of quite equal quality to that of Murano,

which used once to have the pre-eminence and was the pride of all the world." *

In many museums there are to be found fragments of glasses (principally portions of the stems and feet), from which can be reconstructed the general lines of these glasses. Even of these one cannot say with absolute certainty that they were made in England, simply that everything points that way, and as one looks at the graceful lines of stem and foot and in imagination fits them with a bowl, one cannot help envying the citizens of times when even the everyday surroundings were of such beauty. Very many of these fragments are of stems exactly similar to those shown in Plate I, and such glasses were in ordinary use in the sixteenth and early seventeenth centuries. Glasses continued to be imported from Venice in spite of Mansel's patents but the trade must have diminished considerably.†

* "The Glass Trade in England in the Seventeenth Century," Francis Buckley.

† A quotation from a letter from Mr. George Sandis to the Virginian Company, writing from Newport News in the Colony on April 8th, 1623, is not without interest, though very probably the workers were bent on making sheet or bottle glass.

> "Since my last letter I have sent my shollop as far almost as the falls for sand for the glass men, and since to Cape * * * where they light of what they like; however, send us three or four hogsheads from England."

Mansel died about 1653 and during the troublous years which followed his death little English glass appears to have been made, for in a petition, dated 1660, asking for the revival of the prohibition of foreign glass, it states that the trade was entirely in Venetian hands.

After the Restoration the activity of the glass workers was renewed, and much energy was spent by various interested persons in the endeavour to obtain concessions from the King.

Showing the attention paid to the trade, it was worth while in 1662 for Merret to publish his translation into English of Neri's Art of Glass (first published in Italian in 1612). It is a most informing volume, though dealing mainly with the state of things that was passing away—the age of glass in the Venetian fashion, "façon de Venise" as the old books have it. It points the way also to the new era when Glass of Lead should be perfected.

In 1662 we find that it was well known, but the brittleness had not been overcome—"And could this glass be made as tough as that of Crystalline 'twould far surpass it in glory and beauty of its colours." This was probably Thomas Tilson's "Christal glass" which he appears to have used mainly for making looking-glasses.

Greenwich Glass.—The makers of drinking

glasses seem to have continued to pin their faith on the Venetian metal, and the Duke of Buckingham set up a glass-house at Greenwich, where the soft light metal was made into the characteristic Anglo-Venetian shapes. One at least of these glasses can be identified, it is figured in Hartshorne and is described as being of a pale greenish brown, light in weight and "devoid of brilliancy," the shape is a straight-sided goblet with light characteristic stem.

This glass-house produced very good results. Evelyn in his Diary 10th June, 1673, records that it is of "finer metall than that of Murano," and he was a competent observer, having visited the Italian furnaces. All the same, Venetian glasses were still imported largely, though the English glass works were experimenting and improving their metal continually.

Ravenscroft's Glasses—The most interesting of late seventeenth century glasses are those known as "Ravenscroft's glasses" made by George Ravenscroft and his successor, Hawley Bishop, first at Henley-on-Thames and afterwards in the Savoy. The glasses originally were made of flints, but it appears that later, lead glass was used. This glass-house seems to have been under the direct supervision of the

Glass-Sellers' Company* and to have been the home of experiments with a view to the improvement of the metal.

The glasses first made by George Ravenscroft were subject to that unpardonable fault called "Crizelling" (a loss of transparency) . . . "they now make a sort of Pebble glass, which is hard, durable, and whiter than any from Venice, and will not Crizel, but endure the severest trials whatever, to be known from the former by a Seal set purposely on them."† Two of these have been recently identified by Mr. Francis Buckley and he thus describes them:

"It now appears certain that the device used by this particular house was the Raven's Head, and that the glasses so marked were made at a glass-house in the Savoy. Two glasses marked in this way have fortunately survived—one a large bowl apparently of the true flint glass,

* This Company was a very "live" and enterprising affair, and no doubt it was owing to the encouragement that it gave Ravenscroft and others that Greene, who was, of course, conversant with every movement in the trade, was able to hold the threat of the great improvements in English glass over Morelli's head in his letter of May 3rd, 1671 (see page 39). They took all the glasses that Ravenscroft made, subject to a license to export a limited number to Ireland. Other glass-houses were apparently alive to the commercial value of the name, for in 1685 the Company complains that they were selling eighteen to the dozen of their glasses "called fflint glasses."

† Plot. Nat.: "Hist. of Oxfordshire," 1676.

is in the possession of Mr. Wilfred Buckley, the other, a small tankard, apparently glass of lead, is in Mr. S. G. Hewlett's collection."

Mr. Buckley has discovered in the *London Gazette* of October 25th and November the 1st and 19th, 1677, the following advertisement which places the matter beyond doubt :— "In pursuance of a former Advertisement concerning the amendment and durability of Flint Glasses, and for entire assurance of such as shall buy any marked with the Raven's Head, either from the Glass House situate in the Savoy on the River side, or from Shopkeepers who shall aver to have had them from the said Glass House. It is further offered and declared, that in case any of the above-said glasses shall happen to crizel or decay (as once they did) they shall be readily changed by the said Shop keepers or at the above-said Glass House, or the money returned to content of the Party aggrieved with his Charges also, if they shall have been sent into the Country, or beyond seas to any remoter parts of the World."

These glasses—called "new flint glasses"—were apparently first made in the early part of 1676, as in June, Hawley Bishop and Samuell Moore (who was Clerk to the Glass Sellers' Company and was responsible for the shapes and quantities of the glasses made at Henley) issued

a certificate, in which they mention that the defects of the flint glasses had been redressed "severall months agone." Another interesting point is that they mention in the same document "the distinction of sound discernable by any person whatsoever." This looks almost as if lead glass may have been introduced therefore as early as 1676, as the fact that they were called "flint" glass signifies nothing. Lead glass always was and is popularly called by that name.

Other Sealed Glasses.—Mr. Francis Buckley also has discovered interesting advertisements in the *London Gazette* relating to other sealed glasses. In the number of the 16th of April, 1683, "His Majesty gives permission to Henry Holden, Esquire, to put His Imperial Arms on all such glasses as shall be made by His orders." These glasses were made at the Glass House in the Savoy. In the *Gazette* of December 4th, 1684, there is a notice that glasses marked with the Lion and Coronet will be exposed for sale at "His Royal Highness's Glass-house near the Hermitage Stairs in Wapping." The same indefatigable investigator of the early history of lead glass has brought to light two other examples sealed with the device of a female figure shooting with a bow. Where these were made is unknown.

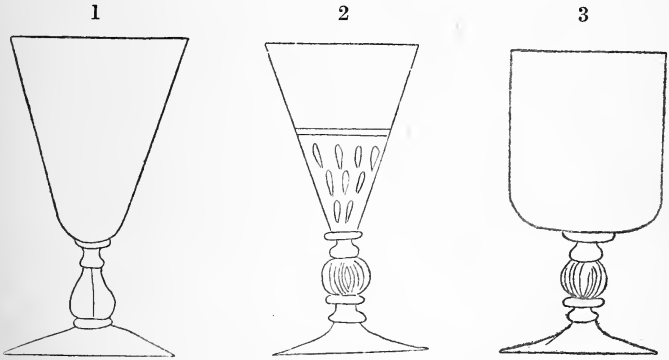
Collectors should keep these sealed glasses in mind as they are not necessarily elaborate pieces and might be discovered among pieces of little importance. They are of course of great interest and very considerable value.

# CHAPTER II

## GREENE'S GLASSES

*(See Plates III to VII)*

THE seventeenth century is for English glass a period of transition. At the beginning, the material used by Venice and the traditions of the Venetian glass workers held universal sway. By the end of it, English

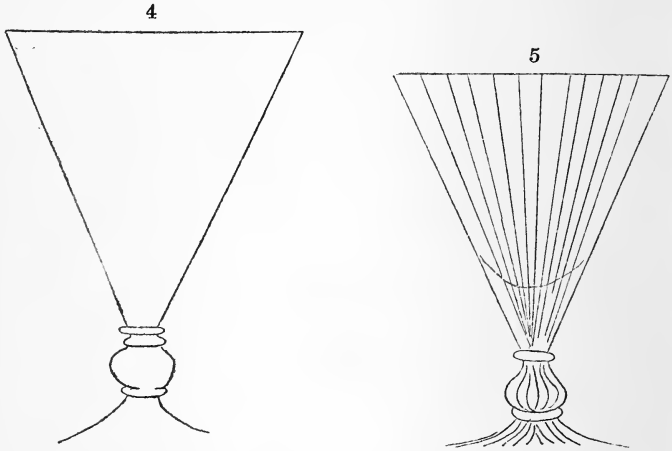



SOME OF JOHN GREENE'S PATTERNS.
*(After Drawings in the Sloane MSS.)*

glass was recognised as being the most practical and perfect from the commercial point of view, as it satisfied two universal requirements, it was strong and it was clear. One would think that such a revolution of one of the great industries

should have found plenty of chroniclers among the writers of the period, but we find hardly any trace of the change, and the exact stages of the evolution of shape are still somewhat of a puzzle.

Fortunately we have a very accurate knowledge of the glasses which were in use in the years immediately preceding the change, and

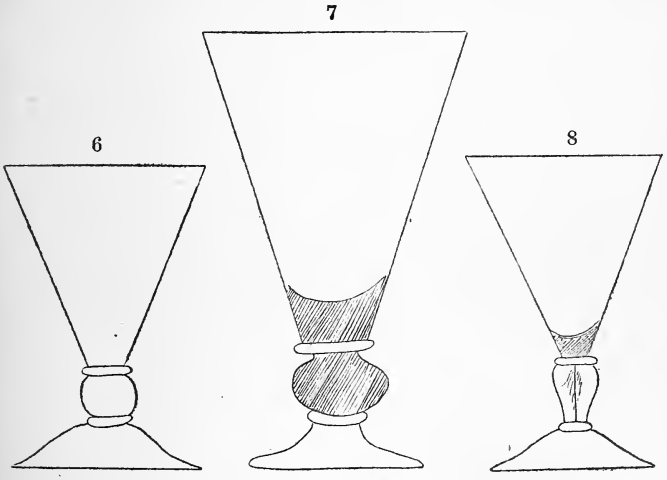



SOME OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

we are enabled to judge what were the models which the early makers of flint glass had before them.

During the Commonwealth and the struggles that preceded it, the native manufacture, which had previously made vast strides, had lost a great deal of ground, and when our trade

revived, the English glass-houses were quite unable to supply the demand for drinking glasses. The glass-houses of Venice had again to produce what was required. The English market, which had been to a certain extent catered for by local makers, had standardised its requirements and demanded glasses of particular sizes and shapes




SOME OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

for the drinks in which the Englishman's soul delighted. Beer had its own glasses, foreign wines each their suitable shape and capacity, and these had to be exactly right or they were not acceptable. In order to be able to fulfil his customers' requirements, John Greene, merchant of London, hit upon the plan of making drawings

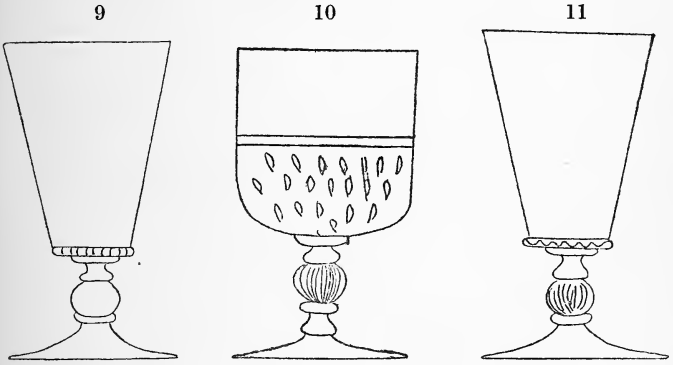
(" formes " or " paterns " he called them) giving the exact outline and sizes of those glasses that he wanted. These he dispatched to his Venetian agent, taking the precaution to retain a copy of his orders and of his drawings to check the goods on arrival.

Fortunately these rough drawings are preserved to us among the Sloane manuscripts, and there we can find an absolutely faithful record of the very shapes that were in daily use by thousands of the subjects of Charles II. We have no such account of the glass of any other early period available, and their value to the student of domestic glass in the seventeenth century is incalculable.

So interesting are these letters and drawings and so valuable a contribution are they to the history of glass in England, that an account of them and a number of illustrations of the designs (numbered 1 to 38) are given here, though they are not " English glass " as to their metal. They are, however, English in so far as they are made from English patterns to the order of an English merchant for the use of Englishmen. They were actually made in Murano, by the Venetian workers, of the ordinary Venetian metal, so they are a kind of hybrid, and " Anglo-Venetian " is a good name for the style.

Of the merchant, John Greene, who is

responsible for them, not much is known. He was a member of a very old Northamptonshire family—the Greens of Green's Norton, whose seal he used. He was a large dealer in Venetian drinking glasses, looking-glasses, beads and other merchandise. We gather from his letters, that he was an astute man of business and more concerned with the making of money than




SOME OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

over-particular as to the honesty of all his transactions. From the "Papers Relating to the Glass Sellers" we learn that he took an active part in the management of that energetic body, sharing in its dealings with Ravenscroft and being elected a warden in 1677.

It is not much, but it is enough to make us assured that he had a very important business and that these designs must represent not only

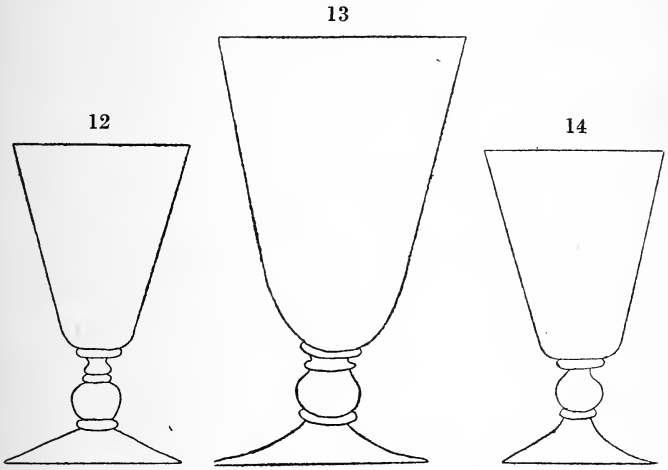
the Venetian-made glasses actually copied from them, but also be absolutely typical of the English glasses made at that time.

The papers consist of letters containing orders and instructions, and the designs. They cover a period of five years between 1667 and 1672, and over 24,000 glasses are ordered in them. The number is tremendous, and when we consider that Greene, though evidently an important and well-to-do member of the Glass Sellers' Company, was only one of many, it is evident that a very large trade must have existed between the two countries. In addition to the drinking glasses with feet, there were also ordered smaller tumblers, quantities of cruets, flower vases and other miscellaneous shapes.

It is a very remarkable thing, considering the large number that must have come into the country during the period mentioned above, that so few of these glasses have been identified. No doubt there are really comparatively few survivors, because being only plain domestic pieces, they would have no sentimental value, and in those days fine lines and graceful proportions were such a commonplace that no one would realize that an ordinary everyday drinking glass could possess any quality of interest.

It is a curious thing, that very few people

have any conception of what Greene's glasses must have been like. Dealers and collectors who ought to know better, bring forward heavy, clumsy, obviously English lead glasses, to which they point as "very likely some of Greene's glasses." There is one thing which

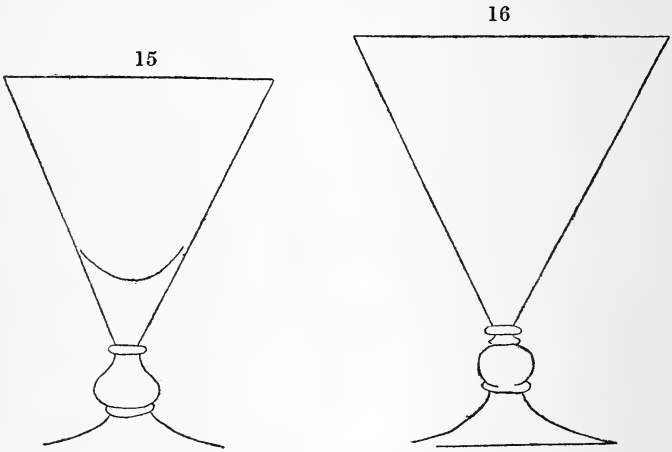



SOME OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

surely is patent, and that is that the glasses, though fashioned after English ideas, were of Venetian metal, and though made somewhat heavier and more solidly than would have been the case if intended for Italian or Continental use, they were lightly constructed and of light metal.

The drawings though accurate sections do not

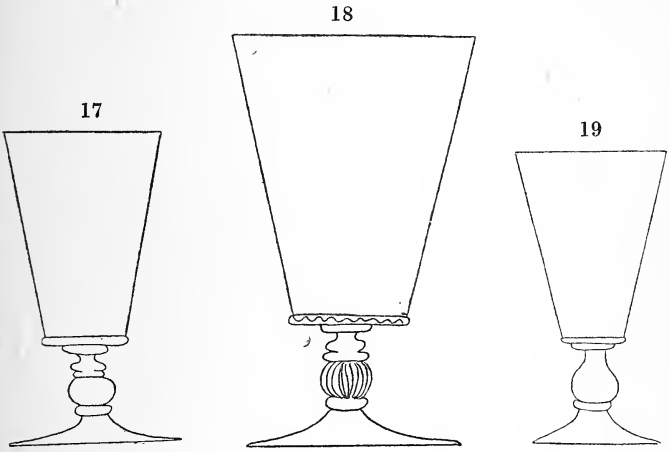
give an absolutely true idea of the appearance of the glasses in the round. The outline of a glass drawn absolutely to scale, always looks a little larger and heavier than the actual object. As an example of this, I recently had some of Greene's " formes " reproduced for my own use. Those which were selected as looking about




SOME OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

right for claret, according to the drawing, held, to within a teaspoonful, the correct amount for a sherry glass. The large-looking " ribbed " beer glasses hold considerably less than the traditional half-pint, and so on ; another interesting point came out during the reproduction. Of course they were made in English glass by English workmen. It was explained to the man that

the stem should be hollow. His early attempts all came out exactly like the bubbles of air known as "beads." It was very curious to see this English workman arrive at the air-bubble in the stem in the attempts to copy a Venetian model just as his prototype had done more than two hundred years before.




SOME OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

In order to help the collector to identify the glasses, examples of all the principal patterns have been reproduced (1 to 38) from photographs and tracings. (In some cases the latter have been reversed in the illustrations, i.e., the right side of the illustration represents the left side of the original). All of the more fanciful types

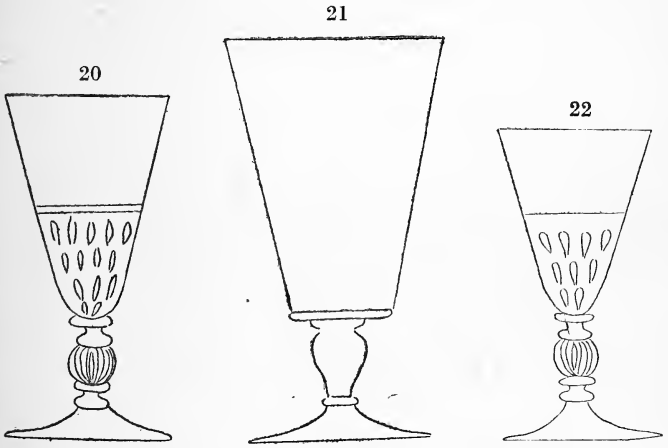
of designs are not shown, as none of the actual glasses appear to have survived.

The following analysis of the points to be observed about these glasses will further aid the collector in identifying any specimens that he may be fortunate enough to discover, not only of glasses ordered by Greene himself but those made for contemporary glass sellers and also the English made glasses of the period.

## WINE AND BEER GLASSES

Bowls.—Among the drawings of drinking glasses, the largest proportion are of the funnel type. This is used for both large and small glasses, and both for beer and wine. The original version of the typically English straight-sided bowl appears in great numbers both in large goblet size and in the daintier versions intended for wine. A very considerable proportion of the beer glasses have bowls of the shape of a truncated cone, ornamented round the base with either a purfled decoration or a plain ridge. A few goblets have shallow cylindrical bowls and there are one or two odd shapes, such as the ovate bowl of the goblet which shows through from the reverse of the sheet illustrated in Plate VII, but none of them is belled. The exact method, by which the spots

shown on the bowls such as those in Figures 20 and 22 were produced is difficult to state with certainty, as none as yet has been identified, but it seems clearly akin to the tumbler in the left-hand top corner of Plate VII. A specimen of this tumbler shows that the ornamentation was produced by a species of surface moulding

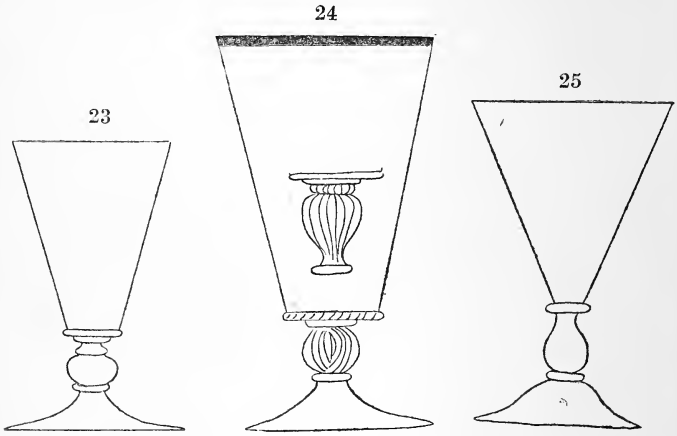



SOME OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

(Chapter XVI, p. 223) in a very raised pattern. It is also possible that sometimes it may have been done by added lumps of glass. A very favourite method of decoration was by perpendicular ribs. Both beer and wine glasses were made of this ribbed glass exactly alike in outline, though the latter were of rather smaller capacity, as will be seen from Plate III. None of

the really small glasses is ribbed, this decoration being reserved for quite capacious bowls. One of the drawings, Fig. 24, shows a thick dark line round the lip. It is possible that this represents a coloured edge, probably blue.

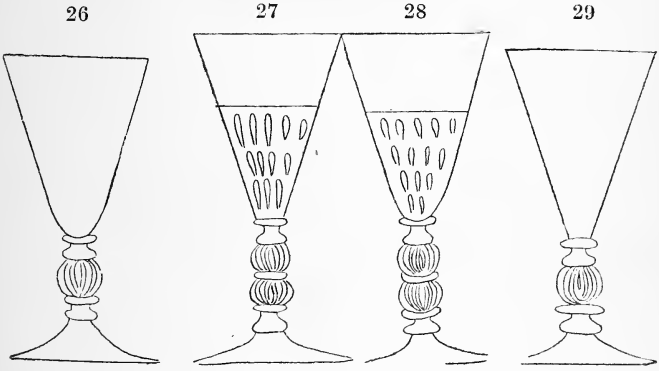
STEMS.—It is noticeable that the stems are all short. There is not one case, even of the wine




SOME OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

glasses, with comparatively small bowls and stems with two buttons, in which the stems are half of the entire height. The variety in the stems is enormous, and it is extraordinary that so much importance should have been attached to minute differences. Take the three glasses at the top of Plate VI for instance. They really appear at a casual glance to be quite alike, closer

inspection reveals very small differences in the mouldings of the stems, yet they were ordered simultaneously and for different wines. The decoration found on the stems are perpendicular ribbings, ordinary rounded mouldings, and perpendicular lobings. The stems are in most instances hollow, but a few special beer and other heavy glasses have solid buttons.




SOME OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

FEET.—The feet are of the high centred Venetian type and probably all were welted or folded.

METAL.—The glass is of the ordinary Venetian type, not very clear, and often with a slight brownish cast. Some of them are specified as milk white or "speckled enamel" and "clouded Chalcedonia." I believe, however, that none of these has been found.

COVERS.—The covers are a curious feature of the glasses of this period. They are never ordered for the funnel-shaped glasses, but are most usually found on the large ones for beer, they have ring handles and fit inside the glass.

SIZE.—There is a question which occurs to one at once when examining the drawings. Were

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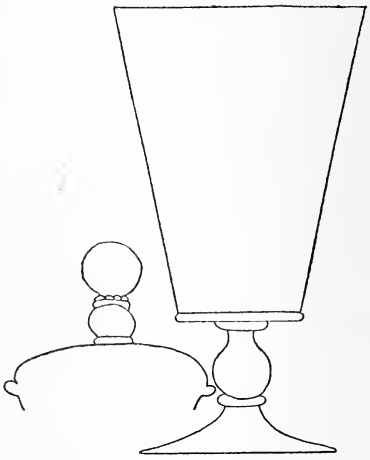
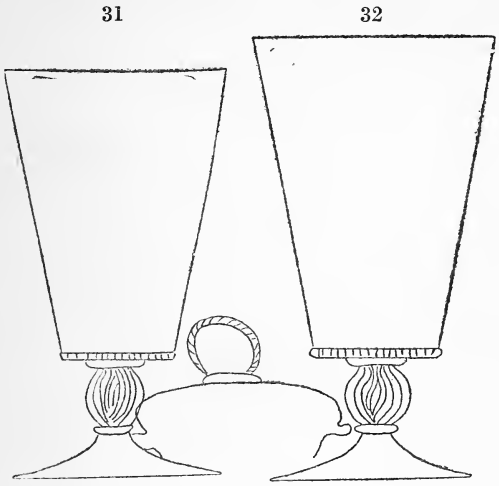


ONE OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

they to be reproduced exactly to size or are the sketches simply given for the shape alone? In my opinion the drawings are exact representations of glasses of the largest capacity ordered, while the others were to be made in the recognised sizes for the wines specified. We find orders such as 8 dozen for beer, 4 dozen

for claret, and 2 dozen for sack appended to one drawing. It seems obvious that if they were to be all the same, one order for 14 dozen would be all that was necessary, so that glasses of similar outline but different sizes may safely be identified as Greene's glasses.




SOME OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

VARIOUS GLASSES.—Many of the shapes are most quaint and unusual. The syphon glass is a very remarkable type. This is a comparatively plain pattern of which elaborate versions are to be seen in the Museums, one such having the figure of a stag in place of the crown-like ornament on the top of the tube. Another form of suction glass is shown in Plate VII. One

of the most curious types is that of the Roemer shown in Plate VII—it is specified as being for Rhenish wine. These are close copies of the well known German and Dutch glasses. The foot is not shown ribbed in either of the two drawings which have been preserved, but specimens, probably dating from this period,

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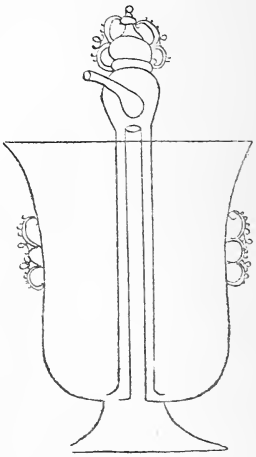
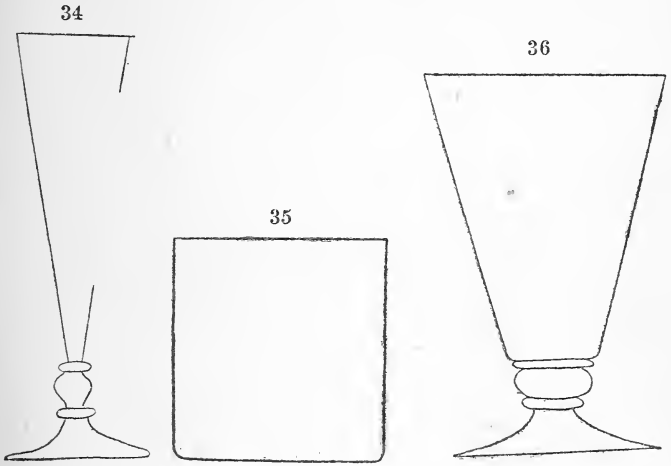


ONE OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

have been found which have the foot built up with threads over a wooden core in the true traditional way. The spots on the stem indicate raised prunts.

TUMBLERS.—These are plain, horizontally or perpendicularly ribbed, or adorned with surface moulding ("pressed"). They are to be used

for wine and beer, and there are small ones for brandy. The tumblers are of different sizes, and many were originally arranged in "nests" containing six or twelve and these are specifically ordered to be "well fitting." Such nests of tumblers have not hitherto been identified




SOME OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

in their complete form, though individual glasses have been found.

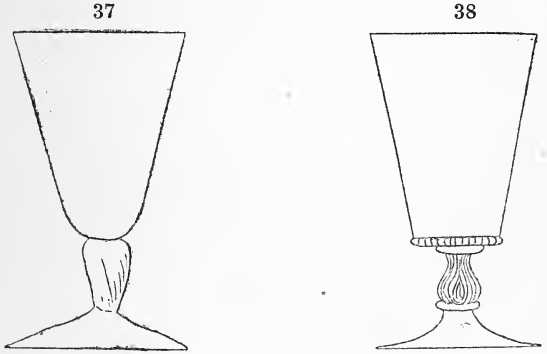
VARIOUS BOWLS AND POTS.—It hardly seems possible that a bowl of the size of that to the left of the bottom of Plate VII should have been intended for the use of a single person, and they may have been meant to hold hot beer in the style of a punch bowl, the contents being ladled out as required, and similar shapes have

been handed down as Caudle and Posset Pots. This, however, is clearly labelled as being for "Beer," and is to be made both with covers and without. There is another pot exactly similar in height and in all details except width, it would probably contain about double, and a smaller which would contain about half. A plainer type is shown in Plate IV, only six of these were ordered. Another with an ovate bowl is singular, as it had the lid fitting *over* the rim.

Flower Vases.—There are several designs for these, ornamented with twists and spots of glass. One is shown in Plate VII (curiously this has been figured in Hartshorne upside down). The others are rather more ornate having "ears" or handles of pinched glass after the usual Venetian style. They are most charming patterns, but of course are not so characteristically English as the drinking glasses. The notched bowl may possibly be a forerunner of the castellated silver Monteiths, but the peculiar outline is probably merely an ornamental feature. The covered bottle at the right of Plate VI has clearly an Oriental ancestor as it is ordered to be made of "milk white glass and strong" in imitation no doubt of Chinese porcelain. Four dozen of them were ordered from Venice. Does one still survive? Let

us hope it does, and that it may be identified and brought out into the light of day.

FORGERIES.—There do not appear to be any that would in any way fit the particulars given above well enough to be dangerous. Goblets curiously like Figure 19 as to outline were made at the end of the eighteenth century and the beginning of the nineteenth. No one who




SOME OF JOHN GREENE'S PATTERNS (*Sloane MSS.*).

really took the trouble to notice the different metal and the different type of foot would be for a moment in danger of making a mistake, yet it is possible that a novice might be taken in.

THE LETTERS.—The following extracts from Greene's letters are given as being of special interest from a practical point of view to collectors. The whole of the letters are set out

at length in the appendix to Albert Hartshorne's "Old English Glasses" (1897).

*Dec. 12th*, 1667.

"Get us a few more glasses made according to the number and forms herein expressed. 4 dozen speckled enamelled beer glasses and 6 dozen for wine: the fashions of these we leave to you, onely Lett them be all with feett and most with ears, and of good fashions."

*August 28th*, 1668.

"The box of enamelled glasses weare deare and the worst that ever we had, the Couleurs were veriy bad and wear laiyd to thick and ruff, praiy lett these wee have now writ for be better."

"Directions 1st. that the drinking glasses be made of veriy cleer white sound mettall and exact according to the patterns both for size fashion and number and of noe other sorts or fashions."

*Sept. 17th*, 1669.

He again repeats even more emphatically the same directions.

"That all the drinking glasses be well made of veriy bright cleer and whit sound mettall and as exactliy as possible may bee to the formes, for fashion, size and number, and that noe other fashions or sortts be sent us but this one pattern onliy."

February 10th, 1670, he writes a long letter complaining that Mr. Sadler's glasses had been "damaighed" by being packed in damp seaweed.

Greene also suggests a plan for saving the Customs dues.

"Sr. I must begg the trouble from you to send me 2 facteries (as you did last time) and to omit 6 or 8 dozen of drinking glasses in every chest that heerby I may save a Little money in the duties of them for indeed the duties are soe high heare that makes us use this waiy else this would not be worth ye sending for if we paid full duties and they are so strikt that theiy will see our facteriy, so yt I doe Intend only to show your second facteriy which I pray lett it be so well contrived that their maiy not be evident cause to mistrust it." In the same letter he repeats his request for exact following of the designs and sizes.

*London, May 3rd,* 1671.

"Sr. Biy yours of ye 27th March I understand you have Resived miy patterns. I have now sent you a few more patterns. Sr, I praiy you once againe to take such care that I maiy have good and be used veriy kindely in the prices, else it will not be miy Interest to send to Venice for neither drinking Glasses or Lookeing Glasses for we make now veriy good Drinking Glasses in England."

*London, Nov. 30th, 1672.*

"Give order for these that I now send for and that theiy be made as exact as maiy be to ye pattern both for Quallity and Quantity, and of veriy good cleer whit strong Mettall; for trueliy the last you sent the Mettall was indifferent good and cleer, but not so sound and strong as they should have bin made; for therein lies the exelenciy of your Venice glasses that they are generalliy stronger than ours made heer, and soe not so soon broken. Therefor Sir, I praiy take such care that these be made of veriy good sound mettall and thicker and stronger than the last that I may gain Creditt by them though not so much proffitt."

# CHAPTER III

## BALUSTER STEMS

### FINE WINE GLASSES: (*See Plates VIII, IX and X*)

THE "baluster stems" of the late seventeenth and early eighteenth centuries are, in my opinion, the most interesting of all English glasses. They are only lately beginning to take their rightful place among the aristocracy of glassland and the dating of them is still a vexed question.

The name Baluster Stem should properly be applied only to the glasses which have several members in the moulding, varying in size and shape.* The term is sometimes applied (in my opinion wrongly) to the later glasses which have one round or bulbous excrescence on the stem and of which the designation "knopped stem" is admirably descriptive, or even to those much later glasses which have a thickness on the stem with a ridged or angular outline.

* Mr. Hartshorne sometimes uses the word "moulded" to describe these stems, but it is not so good a term as Baluster.

These have really no claim to the title, as they have no resemblance to the architectural feature known as a baluster ; besides which it is very confusing to describe such different varieties by the same name.

The period of these glasses is a period of transition and constant change, as well as of mixed influences, and though this adds to the difficulties attending their study, it also adds to its fascination. We must not be surprised if we find that glasses which must undoubtedly belong to the last few years of the seventeenth century, or the early part of the eighteenth differ almost fundamentally in their characteristics. Amongst them we find large goblet shapes with heavy, somewhat clumsy stems, graceful and tall glasses with fairly large bowls, glasses with quite solid stems and smaller bowls, and finally glasses with bubbles of air in the bulbs and also with impressed or incised ribbed decoration on the stems. These are all classed among the "balusters."

In considering the varieties of workmanship and design in English glasses of the William and Mary, and Queen Anne periods, we must remember that Dutch influences were at work as well as Venetian, while some of the workmen were English and some Italian, and both were working in a material very different from what

they had been used to, but about which they were constantly learning more.

The tall and beautiful Venetian state glasses were the prototypes of the taller baluster stems, which in their finer qualities were used at the tables of the well-to-do, while from the shorter and more practical glasses for household and tavern use, such as Greene imported in large quantities, were evolved the simpler and stronger forms for general use as well as for taverns and other convivial purposes. The models for the taller baluster stems almost certainly came by way of the Low Countries, and William III was no doubt instrumental in making them fashionable, as he was for so many other features in our households.

The great variety in the design of the stems is a point which interests everyone when they first see a collection of "balusters," while to the uninitiated, other glasses often present an unpleasing monotony—a large collection of spirals may even be found dull by an observer who is not an enthusiast, though any *one* glass would very likely gain instant admiration. It is quite probable that every set of balusters was made in a slightly different pattern. Glass workers are always a very intelligent class of workman and they would vary their patterns "for the fun of the thing." It is

much more amusing to men of instinctive taste and fertile brains to make new designs, so unless there were special reasons for working to set patterns, they probably did not do so. The method of making the stems indeed lends itself to variations, and it is far harder to make a dozen glasses exactly alike, necessitating constant measurement and comparison, than to make a dozen glasses almost alike, but differing slightly in proportions, as the trained eye easily grasps the general features.

SEQUENCE OF STYLES.—It may appear at first as if we ought to place all the clumsy glasses early in the series, and *all* the better glasses later, but this is not the case, one finds coarse glasses of every shape and every date, and it is possible that many of the really clumsy glasses, early and late, were so made purposely for strength, and in other cases the defects are owing to the difficulties of a glass-house struggling with new methods and materials.

So the classification given below is a tentative one, as with the scanty evidence at our command, it is not possible to make absolutely definite statements. Of course it must be understood that the dates are only to be taken as indications of *about* the periods when such glasses were probably made. It will be noticed that in each division the dates overlap. This is an

indication of the continuous evolution in the character of the glasses.

CLASSIFICATION.—Class I. Glasses of simple outline with stems short in proportion to the bowls, which are straight-sided (Fig. 43) or funnel-shaped. The mouldings of the stems are few and generally have a large (often irregularly-shaped) air bubble. Late seventeenth century and very early eighteenth.

Class II. Glasses of tall proportions of stout metal. The bowls are smaller and occasionally other varieties occur in addition to straight-sided and funnel-shaped. No engraving. Air bubbles as ornament in bulbs. Early eighteenth century (1700—1730 ?)

Class III. Very fine glasses of elaborate character. Bell bowls. Stem diversified often with intricate modelling. Engraving sometimes on bowls. Generally folded feet (Fig. 39). First half of eighteenth century (1710—1750 ?).

Class IV. Contemporary probably with the latest of the above come the delicate and graceful drawn bowls, with lighter and smaller mouldings on the stem which are very often decorated with air bubbles. The edges of the bowls are sometimes found bordered with refined engraving. Of about the same period are probably the bell-shaped bowls on a tall stem with a single or double knop, but some

authorities place them much earlier. 1725—1750.

Class I. Naturally the greater number of the surviving glasses of the early period are the heavier and stronger ones, and the few pieces of more slender character which survive show very strong traces of Venetian influence, as the Italian workmen were still the most skilled in delicate manipulations connected with glass, but the admiration for the purity and brilliance of the English metal led to the use of it in the massive and bulky forms included in this class, though probably inability to use it otherwise was also a reason. In the early glasses, sheer weight and strength counted as very important assets and the best of these glasses show considerable brilliancy. The air bubbles which are often found in the stems show off the colour of the glass and were, no doubt, retained for that reason when it was found impracticable to make hollow stems in the older style with the lead glass. The earlier glasses may be distinguished as a rule by the shortness of their stems in comparison with the length of the bowl. There is invariably a very great thickness of glass at the bottom of the bowl, often a third of the depth and sometimes more, so that while the outline is that of a capacious glass, the quantity it would contain is often

comparatively quite small. The little bubbles of air in these masses of glass at the base of the bowls are intentional and must have been considered as showing off the quality of the glass. In assigning dates to these glasses one is working in the dark to a great extent, but the likeness of many of them to the general outline of

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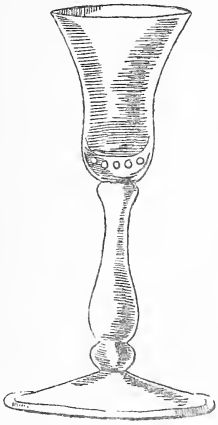


Baluster Glass: Folded Foot. *c.* 1713.

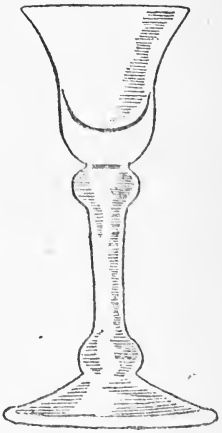
Greene's glasses shows they must be early and they are just what one would expect to find at the end of the seventeenth century.

Class II. The lighter character of the very fine glasses included in this class, evinces a distinct improvement in the management of the metal and a fuller appreciation of its capabilities. There is a little evidence which

helps us towards dating some of the glasses included under this heading.

There are some delightful toy models of simple baluster-stemmed glasses with decanters *en suite*, included among the furniture of a doll's house of the early eighteenth century formerly at

40



Toy Wine Glass. *c.* 1713.

Bethnal Green Museum, now in the Victoria and Albert Museum (Fig. 40). The bulk of the furniture etc. is of "Queen Anne" style and one little piece of the silver bears the date-letter 1713, so it seems most probable that the glasses are of the same date. They are not exactly like Number 2 on Plate IX, but if we examine them together the resemblance (when we omit the

extra ornament in the stem) is close enough to lead one to think them contemporary.

A helpful glass, because we can date it exactly, is the Coronation glass of George I (Fig. 41). This glass has what is known as the Silesian shoulder and in it we find the first inkling of the straight stem. It is a clumsy glass, but specimens are rare and proportionately valuable. Similar glasses have stars on the shoulder and others are plain save for the lobed stem.

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George I. Coronation Glass. 1714.

42

From the Kitcat Club Picture. *c.* 1711.

43

Straight-sided Goblet, 1710.

An interesting and useful piece of evidence is that afforded by the picture of the Duke of Newcastle and the Earl of Lincoln, members of the Kitcat Club, which must have been done before 1711 (Fig. 42). They are shown drinking out of baluster-stemmed glasses with rather large bowls. The glasses are fairly delicate, for they are thin and clear and of a most delightful shape. Such glasses are to be found in almost

exactly the same pattern and are among the most satisfactory of our native designs, sturdy without being clumsy, and solid though not in the least heavy. Very similar glasses are found with rather smaller bowls.

Large-bowled glasses are decidedly scarce, and yet when discovered often they may be acquired at a fairly low price, not of course if they have any distinctive feature such as coins, prunts, or stringing (of which forgeries, by the way, are plentiful), but just the ordinary undecorated goblets of the same date, as their rarity is only revealed in their lines and general build, which require the trained eye to appreciate. Smaller glasses of household character with very deeply pressed and ridged bowls appear to be contemporary.

A great stress is often laid by dealers on coins in the hollow bulbs of the stems as an indication of the age of the pieces. They may be very misleading, because as a matter of fact they tell us little except that the glass was not made earlier than the date on the coin. There is a glass with a shilling of William III's reign in the South Kensington Museum, which shows the large goblet-shaped bowl. Also a beautiful goblet is to be seen in the British Museum with a sixpence of 1707, and in the Rees-Price collection there is a most exquisite goblet with

a sixpence of Charles II (this was bought at the Trapnell sale.) These two last are decorated with prunts on the stem and have pressed bowls, while the last has a further ornamentation of stringing. There is a certain resemblance in them all and this type is generally considered an early one.

Class III. The baluster glasses of the second quarter of the eighteenth century had to contend with air twists for popularity, and we naturally find that further elaborations were introduced, such as a greater diversity of the modelling of the stems, and the decoration of the bowls by engraving.

The proportions of the best of these glasses are very fine, and there is perfect balance between bowl, stem and foot. The eye is not caught by any particular part but instinctively takes in the glass as a whole. They are mostly of the high shoulder type. Sometimes a collar surrounds the base of the bowl. They are massive and stately glasses rather than elegant, and are very scarce. No doubt they were originally expensive to make and can never have been plentiful.

Class IV. The glasses of this class are hardly true balusters, yet as they derive their principal interest from the outline of the stem rather than its internal ornamentation, it is

most usual to include them as such. The bulbs on the stems are small and few in number, but they are generally very well placed with regard to the balance of the glass, and do not seem mere excrescences on a plain stem as do the knops on some of the later kinds. Their bulbs are often ornamented with air bubbles, either large so as to make them almost hollow, or dexterously grouped as ornaments. It has been suggested that the bulbs on all baluster stems were intended to make the glass easier to hold by hands which constant drinking had rendered unsteady, but as the custom was to hold the glass by the foot, obviously this was not the case.*

It should be noted that some authorities date the bell-shaped bowls with tightly knopped stems as early as James II's reign, considering them contemporary with glasses made on the continent at that time (notably, it is said, at Liége), which are somewhat similar as regards stems. There is no definite evidence, documentary or otherwise, in favour of either view, but in my opinion the balance of probability lies in favour of an eighteenth century origin for this style in England. A great point for the later date being given is that the mouldings

* The custom of holding the glass by the stem and bowl came in about 1730-40.

and bowls when arranged in a series melt by imperceptible degrees into the bulbed air-twisted stems. Some of the bell-shaped balusters too have engraving on them, certainly a very rare feature in English glasses at the earlier date.

Ribbed Stems.—Contemporary with the baluster stems, both short and tall, appear the earliest of the incised twists or rib twists. Some of them really are better described by the former term, and have the grooves actually separately marked or cut in the soft metal individually, a course which certainly would only be taken by makers who were either ignorant of or lacked the proper tools to follow the traditional method handed down through generations of glass workers at Venice—the placing of the glass while hot in an earthenware mould with alternate ridges and furrows scored in it. These marks, of course, would only be impressed on the part where they were required, but where they were superfluous could easily be smoothed out by tools. These ribbings appear constantly during the course of the eighteenth century, varying from small patterns which might almost be described as toothed to large smooth waved forms, but the earlier ones, curiously enough, are the remotest in appearance from the Venetian type, which is rather surprising

when we consider how much influence glass-workers from Venice had on the trade in England.

Several of these earlier toothed glasses that I have seen have been of a curious greenish tinted glass of not very brilliant quality, otherwise they seem to be in character with their contemporaries, which in the earlier specimens were the baluster stems, and in the later, air-twists. Later on, occasional ogee bowls with ribbed stems clearly coincide in period with similar glasses with white spiral stems, and in a chronological series they must be placed accordingly.

METAL.—The metal of the baluster-stemmed glasses varies immensely, for its quality had not become almost standardised as at a later date, but every glass manufacturer did more or less as seemed right in his own eyes as to the proportion of the different ingredients, varying them to suit the work in hand and his convenience in obtaining them.

Glasses of this kind are often found made of metal containing bubbles showing up almost like blisters. When the glass is full of them, it was most likely made in one of the smaller glass-houses, where there was a difficulty in keeping up the heat for a sufficient length of time to drive out all the air. The bubbly

metal is quite different from the large bubbles of air found in the stems of some balusters. These are probably originally the result of an English workman trying to obtain the effect of a Venetian hollow stem in the more refractory lead glass, but were later purposely arranged as ornaments and broken up into small round blows.

DECORATION.—The handsome appearance of the solid glass set off by air bubbles satisfied the makers of Classes I and II. Occasionally we find names or toasts scratched on the bowls, but this can hardly be considered a serious attempt at ornamentation.

On some of the fine glasses of Class III engraved decoration has been added, and Mr. Percy Bate, in his book, illustrates a set with emblems and sentiments which may be twisted to bear a decidedly convivial application, though at first sight they seem merely sententious. A heart melting by the rays of a fierce sun with the motto: "I elevate what I consume," appears to be merely emblematic of "love purified by trouble." However, the point that appealed to the user was no doubt the fact that he raised his glass as he drank!

The edges of some of the drawn bowls are decorated with finely engraved wreaths of vine

leaves and grapes and arabesques.* A very few baluster stems have the bases of the bowls decorated with surface moulding in a chequer pattern, but they appear to me to be late pieces or foreigners. Such is the goblet, Number 1 on Plate XVI.

FEET.—The feet were often of the kind known as welted or folded (Fig. 39). By some this is held to be the mark of an inferior glass, but on looking at a very large collection I think on the whole if anything it is the other way. The fold certainly adds to the cost of manufacture, taking a good deal longer to make. It strengthens the foot and it has been argued that the foot of common glasses intended for hard usage would require to be strengthened, but on the other hand one would be willing to pay a little extra to have a stronger foot that would make a fine stem and bowl last longer. The foot is always large in proportion to the size of the bowl. The pontil marks are distinct and very rough.

FORGERIES.—There are a fair number of forgeries of plain baluster stems about, though they appear not to have been made till recently, and an undecorated baluster with a ten-year pedigree is pretty sure to be all right. Those

* Some of those similar to 2 on Plate X have a border of hops and barley.

with coins in the stems have, however, been reproduced for some time. The older reproducers were not so particular as the modern ones, and they generally failed in such details as the pontil mark, which was frequently smoothed off, the foot was too small as a rule, and the whole glass was often either exaggeratedly clumsy or else attentuated-looking. It is principally in the metal that those made nowadays fail. They look watery. Sharp sellers of such things try and disguise their weakness by keeping their glasses dirty. The equally alert buyer washes his glass before buying it if possible. Dirt, like charity, may cover a multitude of sins !

# CHAPTER IV

## AIR TWISTS

### FINE WINE GLASSES : (*See Plate XI*).

GENERAL CHARACTERISTICS AND HISTORY.—There are few more attractive pieces to be found than really good air twists, and they have always been treasured and preserved when other "odd" glasses have been taken for kitchen use and destroyed.

The name perfectly describes them, though sometimes it is hard to believe that the metallic-looking lines, which appear almost like silver wires enclosed in the stem, are really nothing but incarcerated air. Some of them in fact are so brilliant that they are differentiated by a few collectors as "silver twists." This, however, is rather a misleading title, as it does not appear that any material was introduced to give this effect, which was probably obtained by superior skill and care in manipulation.*

* The collector will find an acquaintance with the way they are made of much service in understanding these glasses and should refer to Chapter XVI for a description of it.

The origin of this way of ornamenting stems may most probably be found in the attractive appearance presented by the smaller air-bubbles when they were elongated and twisted in the process of manufacture. The glass-makers had the suitable appliances at hand for elaborating the idea, in the moulds which they used for making the indentations on writhen glasses and rib-twisted stems. They had only to cover such depressions with a film of glass and small tubes containing air were at once formed. This method of ornamentation, so simple, yet so beautiful and characteristic, remained in fashion for a number of years, becoming much more complicated towards the end.

The styles of glasses made in this way include some with bell bowls and very beautiful stems of the baluster character, sometimes with hollow members enclosing coins, drawn or trumpet bowls with stems variously adorned, with beaded or plain bulbs, and glasses with bowls of every shape, and the stems knopped or plain. The variety of air-twisted patterns, without including subdivisions due to the different elaborations of the twists of the stems is enormous. This is, however, not surprising when we consider that they were manufactured over a period of seventy years or thereabouts. In classifying them they fall fairly easily into

the broad divisions given below, but when it comes to assigning dates it is a very different matter, and as there is no direct documentary evidence, their period must be deduced from the glasses themselves and is almost entirely a matter of opinion, though the Jacobite glasses are helpful.

SEQUENCE OF STYLES.—The period of introduction of this method of ornamenting the stems of drinking glasses has been variously stated, Mr. Hartshorne suggesting as early as the reign of James II. It seems, however, that the earliest are more probably contemporary with Class III of the balusters, and that while 1710 *may* be about the date for a few, it must have been 1725 or thereabouts before they came into anything like general use even as " best " glass in the larger houses. They do not appear to have superseded the balusters at once, but to have been made side by side with some of the later ones.

CLASSIFICATION.—Class I. Large bell-shaped bowls with stems of baluster character, and somewhat elaborate decorative features, such as prunts, coins, etc. Early (?) eighteenth century.

Class II. Drawn bowls with bulbed or simple stems, the bulbs of the former often decorated with numerous small bubbles or "blows." En-

graved decoration occasionally. 1720-1740 and later.

Class III. The bowls are mainly belled or straight-sided. The stems are columnar, or have one or two knops. Engraving is not

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Wine Glass with Coin of Charles II in Stem. British Museum.

unusual. The twists are of simple character. 1730-1750.

Class IV. Bowls of every kind. The twists are of a complex character, and the threads are sometimes mixed with opaque lines. Engraving is not unusual. 1750-1780.

Class I. The glasses belonging to this class, which is considered by many authorities to be the earliest, are exceedingly rare. The bowls are large in proportion to the size of the glass. The metal is exceedingly brilliant and the vessels are very well finished and beautifully made. The stems have several members and are generally rather high-shouldered. They are sometimes decorated with prunts and sometimes a coin is enclosed in a hollow bulb. There is a very fine specimen of such a glass at the British Museum, engraved with a rose and a smaller flower, a carnation, and a coin of 1679 in the stem (Fig. 44). Mr. Dillon considers this as "a good type of the earlier drinking glasses" and says the prunts may "perhaps be regarded as characteristic of the English glass of the end of the seventeenth century."* Mr. Hartshorne too regards it as a very early glass.† There is, however, a glass of exactly similar outline, but minus the prunts, at the Victoria and Albert Museum, with a coin dated 1746 in the stem (see Plate XI, Number 3), so for this and other reasons such as the character of the engraved decoration, I am personally inclined to put the whole series somewhere between 1735 and 1750.

* "Glass," Edward Dillon, p. 327.
† "Old English Glasses," p. 258.

Class II. This includes the drawn or trumpet-bowled air twists and in my opinion is earlier than those described above. The stem in these is so thoroughly welded to the bowl that the whole forms one solid piece and no trace of the join remains. These bowls are exceedingly graceful in their lines and are quite different in appearance from anything that preceded them. They may have been suggested by the funnel-shaped bowls, though in their manufacture they are akin to the balusters, the difference in shape being caused simply by the omission of the pressure or "lathing" which forms the mouldings on the stems by contracting them here and there (see Chapter XVI). The earliest have an intervening knop and sometimes a short length of stem between the larger part of the stem which is attached to the bowl, and the foot. A rare form has this knop filled with air bubbles and mounted on a domed foot. Some collectors consider that these compound stems come later in the series, but though somewhat elaborate they would not be difficult for expert workmen, and the taste for simplicity of line was not highly developed early in the eighteenth century. The simple drawn air-twists are amongst the most delightful of English glasses. There is a beautiful sweep in the line from bowl to foot which makes them exceedingly satis-

factory to the eye. They are pleasant to drink out of and the large foot must have been a great convenience when it was fashionable to hold the glass by it. There is a great difference in the quality of these glasses. In the earlier specimens we sometimes find a lack of precision about the twists and some imperfections in the metal, but later these points were remedied. Though they are more perfectly finished, the more delicate glasses of a later date lack something of the robustness and vigour of the earlier ones, and are probably contemporary with Class III.

Class III. The third style is clearly contemporary towards its end with some of the earlier opaque twists. Bell-shaped and straight-sided bowls predominate at the beginning of the period and the stems are often knopped. They may be distinguished from those of the first style by the smaller proportion of their bowls to their height, and the different character of the mouldings, which are solid.

Class IV. Consists of the straight columnar stems with bowls of almost every pattern. The air threads are of every degree of complexity and fineness. In the former styles only a simple cord of air threads decorates the stem, but in these, which may be called compound, we find double and treble twists revolving round each

other, and mixed stems in which air and opaque threads are combined. These were formed by covering rods formed of air threads and opaque threads with clear glass and twisting them together. The number of patterns that could be formed by this means was absolutely endless and they rarely appear in duplicate except when forming part of the same service. These later glasses are not common and the mixed ones are decidedly rare. They must always have been expensive glasses, especially when engraved. It has been suggested that most of these glasses in Class IV are of Continental make.

METAL.—The metal of which the early glasses with air-twisted stems are made is noticeably rich in colour but often quite faulty. Glasses otherwise of very high-class character contain flaws and specks. These early glasses are scarce and should be treasured in spite of these imperfections. As the century advanced the quality improved and flaws and bubbles in these glasses became rarer.

DECORATION.—Decoration of air-twisted glasses is achieved by engraving and scratching with the diamond point. On glasses of the type included in Class I we find flowers, such as carnations and roses treated in a naturalistic way with some slight cut and polished work

round the lip. The drawn bowls of Class II are decorated with engraving of very varying merit.

To this series belong almost all the "Old Pretender" glasses and most of the "Fiat" emblem and rose Jacobite glasses. Portraits are not often engraved on this type of glass. Some of them have fine scrolls and arabesques round the mouth. The rose spray with two buds and the hovering butterflies is a not unusual design, and a few have a vine pattern, but it is uncommon.

In Class III the engraving on the bowls is generally technically very good, but the treatment is often too naturalistic to be of any improvement to the appearance. The rose spray is the most usual form of decoration, with or without a butterfly. To this series belong the greater number of the Jacobite glasses, including the portrait glasses, most of the motto glasses, a few "Fiats" and also emblem glasses. See Chapter X for a fuller description of them.

The glasses of Class IV are not very often engraved, though this decoration is not really exceptional on them. When it occurs it most frequently consists of a very delicately executed wreath of vine leaves and grapes, the tendrils being well arranged to fill up the spaces in the

pattern. The decorative character of the designing is noticeable when one compares it with the casual and haphazard way in which some of the earlier glasses are engraved with sprays thrown on anywhere without any definite arrangement. Such rough and ready methods are uncommon, fortunately, in connection with these beautiful glasses, as they would be quite out of character with the great finesse necessary to accomplish the complexity of the stems. Wreaths of small flowers and foliage, artistically arranged round the lips and arabesque ornaments similarly placed are also found, but the whole series is a scarce one, and specimens are hard to come by. Jacobite glasses are not found in connection with this series, as far as I am aware, and this is due to the fact that the bulk of them were probably made after the intensely keen stage of the Jacobite movement in a political sense had passed away and it remained only as a romantic memory.

FEET.—The feet of "air twists" are often full of character, and the collector should study them carefully, as they are a considerable help in deciding as to the genuineness of the piece. It is perhaps needless to say that the pontil mark is invariably rough and well marked. The diameter of the foot is very large, often, in fact most generally, exceeding

the width of the bowl. It is usually of thickish glass, except in Classes I and III, which sometimes have fairly thin feet. The welted or folded edge is very frequent among the early glasses, the turned over part being wide and often a little irregular. It is not unusual later, but is less common, becoming exceptional in Class IV. The rare high-domed foot is found occasionally among the air twists. It is such a beautiful feature that it is a pity that it is not more frequent. Its scarcity is the more surprising as the feet are always slightly, and generally considerably, raised in the centre. The caution that a flat foot always indicates a forgery may be reiterated.

FRAUDS.—Forgeries of air twists are unfortunately far from uncommon, but are, however, rather less numerous than those of opaque twists. Perhaps this is because they cannot be reproduced in large numbers at an inexpensive rate, as each glass calls for a great amount of superior technical skill and a number of individual processes, for all of which a thoroughly competent workman is required. They take a considerable time to make, and can never have been in any sense of the word cheap glasses. To be avoided are those made of glistening white metal, with feet resting on a narrow margin of the edge. Attenuated

stems and those with a thick coating of clear glass outside the spirals are decidedly suspect. The collector will do well to examine a few pieces which he knows to be forgeries, comparing them with authenticated examples. The differences will be manifest, except of course in the case of those very cunning frauds which can only be detected by the closest examination. It is fortunate that these very excellent imitations are so expensive to make that they will not be found much in the paths where the "picking up" collector loves to tread.

# CHAPTER V

## WHITE TWISTS

### FINE WINE GLASSES : (*See Plates XII and XIII*)

GENERAL DESCRIPTION AND HISTORY. —Possibly the glasses with white twisted threads are the most generally collected and the most universally admired of all English glasses. There are several reasons why this should be so. They belong to a series which has a very obvious beauty, and they were made in countless varieties. Though scarce, they are sufficiently plentiful to be obtainable in a sufficient number to make a respectable-sized collection not impossible of attainment, and they show up well in a cabinet, the opaque twist standing out against a darkish background with considerable distinctness.

Their manufacture was obviously a task for a skilled workman, who, in addition to manual dexterity, had to possess the artistic taste to arrange the threads and bands in pleasant combinations and regulate the twist so as to hit the happy medium between a tight stem

and the too long drawn out form, which merely has the effect of an undulating band. The making of the stems is an art closely akin to that of the *latticinio* glasses of Venice, and no doubt was suggested by those beautiful productions; most likely the style came to England by way of the Low Countries. The metal used in English glasses is, however, not so easy of manipulation as the Venetian, as it has to be worked at a higher temperature and is less ductile, so English workmen seem never to have attempted to obtain the elaborate effects so usual in the Venetian products, in which bowl, foot and stem are all carried out in thread work, but contented themselves with evolving the endless varieties of stem in which the solid opaque white shines clear in its bright crystal surroundings. This leads to a certain monotony when a great many specimens are seen ranged together in the same cabinet or series of cabinets. The collector of English glasses has no " verres de parade " to put among his treasures, such as the Venetian glass worker loved to produce, instead he must content himself with the simple dignity and pleasant proportions of the individual specimens.

After all, we must keep in mind that though these wine glasses were meant to be ornamental, they were never intended as ornaments. Their

place was in use on the richly-figured mahogany polished to the deep fine lustre which comes from "lots of elbow grease and a little oil." The cloth having been removed, the punch-bowl brought in, and the silver candlesticks lit, the individuality of the glasses filled with the brilliantly coloured wine could be appreciated. For these surroundings they were intended, and it is with these circumstances in mind that they must be judged. For, surely, in any form of applied art, the finest productions are not necessarily the most elaborate, but those in which the workman has best adapted the material to the purpose for which the object is intended; and these simple forms were well suited, not only to the heavy glass of which they were built, but also to the somewhat ponderously elegant manners of their users. To be able to appreciate their characteristics properly, it is necessary to understand the method of their manufacture, which, though it has points in common with that of air twists, yet differs from it in a good many details, and reference should be made to Chapter XVI.

Among the white twist glasses there is hardly so much diversity of character as there is in the air twists, though they are more numerous. We find some drawn bowls—rare pieces these and attractive—some knopped stems and a

great many columnar stems, but the period of their manufacture is a shorter one, and there are no opaque twists of true early baluster type, or of the trumpet bowls with mouldings above the feet.

The white threads vary from the thickness of a hair to a fairly solid tape or cord. The simple spirals are those in which plain stripes of white and clear revolve round a clear centre. The spirals consisting of bands of fine white threads close together alternatively with spaces of clear glass are also simple, as the effect was produced by omitting the opaque rods on half the mould and pulling the whole out very fine before revolving. The compound twists include the thousand and one varieties which ensue from combining a centre twist or cord with another twist or cord revolving round it. Every kind of twist is covered by a coating of clear glass, and this outside skin of glass varies considerably in thickness from a mere film to a layer about one-sixteenth of an inch thick. On the whole, English glasses are rather thinner in this respect than the foreign ones, and many of the modern forgeries err particularly in this point, the coating often forming almost a third of the diameter. It is exceedingly difficult to count the threads used in making up a stem looking from the side, but they can often be

distinguished easily by looking into the bowl, especially if a magnifier is used. It is surprising with how few rods quite an elaborate effect has been obtained in some cases, while in others they are so many as to be almost uncountable. The analysing of the methods of construction of the stems is exceedingly interesting. It adds considerably to one's respect for the old-time workmen, who, with simple apparatus and little "art training" (according to our modern ideas), instinctively balanced their component parts to make a satisfactory whole. Thus we generally find the light twists supporting a delicate bowl, while the threads in the stems of the more massive glasses, though often very fine, are so disposed as to give a feeling of sufficient support to the heavy top. It is curious that the white threads have a distinctly "thinning" effect on the appearance of the stem. If two glasses exactly alike in proportion are placed side by side, one with a clear stem and the other with an opaque spiral, the latter will look much lighter, making the plain glass look almost stodgy in comparison. I suppose the eye is attracted to the central twist (always the most solid-looking part) and neglects the outer shell in judging the proportions.

CLASSIFICATION.—Class I. Simple twists in columnar or knopped stems. The bowls are belled or straight-sided. Middle eighteenth century (1745-1755 ?).

Class II. Compound twists in columnar stems, sometimes with coloured or air threads introduced. The bowls are bell-shape, straight-sided, ogee, double ogee, lipped ogee, funnels, etc., last half eighteenth century (1755-1790 ?).

SEQUENCE OF STYLES.

Class I. The earliest are probably those with simple twists and bell or straight-sided bowls, the stems either columnar or knopped (the compound knopped stems appear to be foreign). They are almost identical in shape and general feeling with some of the air twists, and were probably inspired by them, so are either contemporary or slightly later. There are also a few rare shouldered glasses with simple spirals, which must come early in the series ; these have bell-shaped bowls. The *simple spirals are not, however, all early,* for they were easy to make and continued to be used for the plainer glasses as long as the vogue for spiral stems lasted. Engraving on these earlier glasses is unusual.

Class II. The compound spiral was very soon introduced, and almost at once was made here

with success, which is not surprising, as it was probably introduced by foreign workmen conversant with the process of its manufacture, these stems having been made on the Continent for some time before they were manufactured here. The varieties that ensue from the combinations of twisted rods with tapes, cords and lines and other twisted rods are endless. They do not seem to follow any sequence, but were probably carried out more or less at the will of the workmen, who would constantly devise fresh patterns. As a matter of fact, it is very difficult to repeat a stem exactly, and it is usual to make sufficient rods at one time to last for the set, or as many as may be wanted of identical design. Varieties of compound stems are those very scarce examples of English glass in which coloured threads or air threads are combined with the opaque twists. The majority of coloured threads are said to hail from Bristol, and when combined with an ogee bowl it is distinctly likely to be the case. The lines are either introduced into the twist proper or as a tape revolving round it. There is nothing very difficult in the making of them, as the process simply consisted in substituting coloured glass for the white in whatever part of the pattern it was desired to have it, and it is curious that they should

not be of more frequent occurrence, especially as the flasks with coloured lines are far from uncommon.

METAL.—The glass of most of the white twists is very deep and rich, and flaws seldom occur. The makers had by this time learnt to get rid of the bubbles and to manipulate the glass so as to obtain a perfectly smooth and even surface. Even at the beginning of the making of opaque twists the glass makers had reached such a degree of perfection in this matter that we get little help from it in dating the varieties.

BOWLS.—The bowls of white twist wine glasses are on the whole a little smaller than the air twists or baluster stems. Every kind of bowl is to be found included in the series, and except that the straight-sided, bell and waisted shapes are among the earliest, there seems to be no great reason for assigning a particular shape to any exact time.

A point worthy of note is that the early glasses in this series have a considerable weight of glass at the base of the bowl, in some cases this being emphasized by the insertion of air bubbles. As a rule, too, the glass of the sides is thinner in later pieces. Most of those with ogee and double ogee bowls are generally supposed to have come from Bristol.

DECORATION.—Some of the bowls of the white twists are found with surface moulding at the base, either a slight impression of diamond shape, a slight writhen twist, or faint flutings. Generally these markings are not deeply impressed, and I have heard the term "water-markings" used to describe them. It is rather a good one, as it gives just the idea of a faint ripple on the surface which most of them resemble. Some of them, however, are quite decided and firmly marked. Curious bowls are those with two grooves running horizontally round them. I suppose that when engraving was so general the makers felt that a perfectly plain bowl looked poor. It has been suggested that these were intended to form some kind of a measure to indicate how far the drinker had got on with his wine, but this does not seem at all likely. Mr. Hartshorne mentions a suggestion that these emanate from Lynn or Norwich.

The greater number of well-engraved English glasses will be found among the white twists. In Class I this style of decoration is uncommon, but later the variety of designs is endless. In a few cases the result is artistically pleasing, the engraved ornament being well conceived and happily placed, but on the whole the glasses are more beautiful without it, though

the touch of human interest and individuality which it lends makes the glasses thus decorated an addition to a collection and also increases their pecuniary value. As similar designs are found on several kinds of glasses the whole question of engraved glasses has been dealt with in a separate chapter (see page 135).

Gilding was occasionally used as a decoration both over engraving and also flat. Some of these are handsome glasses and well preserved specimens are valuable, but in most cases they are foreigners.

A rare form of ornamentation is found on a few English glasses in the shape of opaque white enamelling. It was far commoner abroad then here, and only an occasional specimen can be decidedly claimed as English. The effect is a little heavy, but for genuine pieces high prices are paid. Many collectors like them, as they make a change from plain bowls. Often the design consists of more or less conventional scrolls, but vine leaves and grapes are perhaps more frequent, and I have seen some with a little landscape of quite pictorial character picked out in white enamel silhouette. The effect is not nearly as good as the less fantastic designs.

The feet of the opaque twist glasses are large and often of thickish glass. They are

well raised in the centre to meet the stem, and have, as a rule, a rough pontil. Sometimes this is ground away, but when such is the case it is probably a later glass made to fill a gap in a set. The folded edge is decidedly uncommon. I have only seen three examples with it.

FORGERIES.—Perhaps the opaque and coloured twist glasses are imitated on a larger scale than any other kind. They are easy to sell to people who like a quaint fairly showy looking "curio," and do not take the trouble to learn the difference between the real thing and the "fakes."

The general appearance of the worst offenders is that of a thin rod-like stem stuck on to an exaggerated belled bowl at one end and on to a flat disc-like foot at the other. Sometimes the spiral goes the wrong way. There is generally a considerable thickness of clear glass outside the spiral. From these naïve attempts (which, however, find their purchasers) the reproductions improve till they are most artistic, and it is the colour and glitter of the metal that alone betray the best of them.

The buyer is advised to look with grave suspicion on all very large goblets with extraordinarily capacious bowls, as a rule, quite disproportionate to the stem. They are often in fact one may safely say generally, forgeries

of a particularly blatant kind. They are so ugly, too, that one wonders why anyone should want to buy them, but the desire for a showy centre piece often obsesses the beginner in his early days, and the wily salesman frequently has a story attached of how "Old Squire So-and-So had it made to celebrate the victory of his favourite horse in the local point-to-point races," and perhaps there is on it an engraving (of sorts) showing a horse in the act of leaping a five-barred gate, or if the legend relates to a wonderful run after a marvellous fox, the engraving shows hounds in full cry. Then another pitfall is the number of old foreign glasses which have been imported in the past. The twists of many of these are rather uneven, and the white is a milk and water colour and not really solid. It is, however, not at all an invariable rule.

FOREIGNERS.—Most of the opaque spirals with coloured threads introduced appear to be of foreign origin. Why this should be so is not very clear, as the English workmen thoroughly understood the art of making and using coloured glass and did, in fact, so use it in a fair number of specimens. There are a good many forged glasses with coloured threads, particularly, I think, the red and green ones, which at the first glance are quite attractive,

but on close examination reveal themselves as poor in the metal and with weak or exaggerated spirals. If no English coloured spirals are to be obtained, it is certainly rather tempting to let a good foreigner or two creep in for the sake of the brilliant touch of colour, which, no doubt, does add to the ornamental appearance of the cabinet.

Most of the glasses decorated with white enamel patterns are foreigners, as we may judge from the slight exaggeration in the curves of the bowls and the general weakness of the twists.

It is worthy of note that straight-sided glasses and ogee bowls are generally English. The bell-shaped bowls were made in large numbers on the Continent, and quantities of them were exported to England, many being of excellent metal. The distinction between them and those of native manufacture is a very fine one, and no doubt there are numerous foreigners labelled as English in many collections. There appears to have been a less refined sense of balance in the Dutch glass-workers, and the correct proportion of bowl to stem is not so well observed, this being what we should expect after comparing Dutch furniture with English contemporary work. The curves are a shade too rotund, the decora-

tion is a little too emphatic and the contours are just a thought too emphasized—the difference between the tulip and the rose. However, "Chacun à son gout," and they no doubt fitted in well with their surroundings.

# CHAPTER VI

## CUT STEMS

### FINE WINE GLASSES: (*See Plate XIV*)

GENERAL DESCRIPTION AND HISTORY.—The art of cutting glass having been introduced from the Continent it was naturally applied to wine glasses, decorated glass being little used for anything else. The handsome and sparkling appearance of such glasses must have appealed strongly to those whose tastes lay in the direction of magnificence and display. They are not, however, nearly as interesting to the collector as the varieties of earlier introduction and few people care to have a great many in their cabinets. Some of the earlier ones are, however, of decided charm and nice specimens are well worth acquiring where an ornamental display is aimed at.

CLASSIFICATION.—Class I. Knopped or columnar tall stems cut with obtuse facets. Very little cutting on the bowls. Plain feet, with rough pontil marks. Engraving not unusual on the bowls. Second third of eighteenth century.

Class II. Short stems with cup-shaped or funnel-shaped bowls. The facets more marked and cutting continued on the bowl. Engraved decoration usual. End of eighteenth and beginning of nineteenth centuries.

SEQUENCE OF STYLES.—Though coming last in the series of stem decoration, the cut stems in their earliest forms were not far behind the opaque spirals in the date of their introduction, and some of the very first may even be contemporary with some of Class III of the air twists, such as the knopped stems with straight-sided bowls which have engraved vine wreaths or rose sprays and butterflies. Thus for a time air twists, opaque twists and cut stems were all being manufactured together.

Class I. They probably began to be made somewhere between 1730 and 1750, but not in large numbers at first (Fig. 45). In fact the earlier "cut stems" do not appear ever to have been very numerous. The only kind that seems to fit into the series of fine eighteenth century glasses may be recognised by its fine proportions and the obtuse angles of the facets. There is very little cutting on the bowls—just a few facets running on to the base. The bowls are generally straight-sided or ogee of different varieties.

When the knops on the stems went out of

fashion the cut stems followed the prevailing mode and straight stems were also cut in the same manner.

There is no sharp dividing line between the

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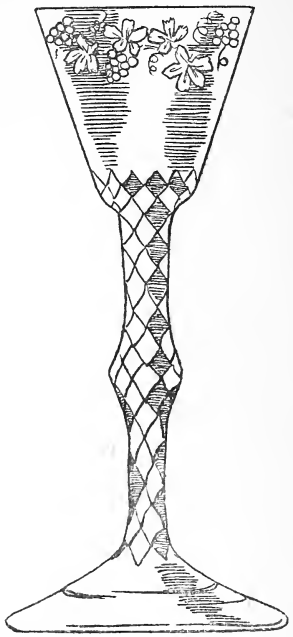

Knopped Cut Stemmed Wine Glass. *c.* 1750.

two classes of cut stemmed glasses. Simply the last traces of the glass worker's inspiration died out and the end of the century saw the old quiet dignified cutting pass out of fashion and a hard mechanical style took its place.

Class II. Gradually the bowls assumed less attractive forms and passed into the ugly cup shape of the usual wine glass of 1780 or thereabouts, with the shortened stem and cut foot. These are stodgy and ungraceful. The funnel shapes are rather better though weaker than the earlier patterns.

Decoration.—The decoration of the earlier glasses is often very fine of its kind. It is natural that it should be so seeing that these glssses must have been exceedingly expensive. The engraving shows great delicacy of treatment and the use of polished work, in contrast to the dull, is often very effective. Such pieces are the most typical of the style, and should be obtained if possible. Not all, however, by any means are engraved even simply, and those which have merely a series of polished indents round the lip are quite desirable.

As the century progresses every kind of design, similar to those on other varieties of glasses, is found on cut stems, some of the gilded decorations being extremely brilliant in effect, but they are ugly glasses and not even the most beautiful metal and the most skilled work of the engraver and gilder can disguise the fact.

Feet.—The earliest cut stems often have feet which are really remarkably large in proportion to the diameter of the bowls. They

generally project considerably beyond them. The pontil mark is generally rough in glasses belonging to Class I and ofttimes Class II.

FORGERIES AND FOREIGNERS.—Forgeries of the cut stems are not made in as large numbers indent, as the opaque twists are, but still there are a good many about. Their metal is a brighter and whiter colour than the old, being made of chemically pure materials, and the angles of the facets are more acute than those of Class I, which are the only cut wine glasses which fetch sufficient to make them worth imitating. Some of the urn-shaped wine glasses with square cut bases are copied in a perfunctory kind of way but they are hardly perhaps "cut stems." There are some foreign glasses (Dutch I think) with large cup-shaped bowls and cut stems decorated with floral festoons in oil gilding which were largely imported into this country. One of these is illustrated in Number 3, Plate XVI. The metal is much softer than the English and the extreme angles of the facets are often rubbed and worn, whereas English glass chips with a conchoidal fracture.

# CHAPTER VII

## FINE GLASSES FOR SPECIAL DRINKS INCLUDING SWEETMEAT GLASSES

(*See Plate XV and Frontispiece*)

THE finer kinds of ordinary glasses for wine having been dealt with, there remain the glasses consecrated to the service of other liquors. The identification of these is principally by means of their engraved decoration. It is unsafe to judge by their capacity, as, for instance, some engraved with barley and hops are smaller than some engraved with vine leaves, grapes, and tendrils.

BEER AND ALE GLASSES. Throughout the seventeenth century we find that beer was most generally drunk out of glass vessels. Those imported from Venice and those made here appear to have been principally very wide-mouthed funnels, ribbed or plain, with short stems and large conical feet with welted edges. Some very curious syphon glasses for beer had a central tube so that the contents could be emptied by suction (see Fig. 33). There also

were goblets on shortish stems, of ribbed or plain glass, with square bases to the bowl; we can only identify them by comparing them with Greene's drawings as they are never engraved. Beer was sometimes drunk hot, and many of these glasses had lids. A usual capacity appears

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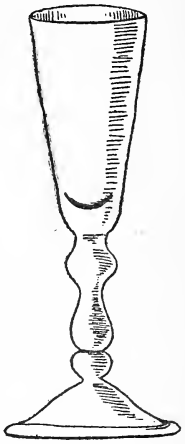

Baluster Stemmed Ale Glass. *c.* 1715.

to have been rather less than the half-pint tumbler, but many were much more capacious.

There seems to be very little doubt that the tall solid funnel-shaped baluster glasses of the early eighteenth century (Fig. 46) were intended for beer and ale, as the shape persists with continuous slight modifications till we reach the

engraved glasses, when we are on certain ground. It is not necessary to follow the evolution of the stems again in the case of ale glasses as they have been dealt with fully in the previous chapters on wine glasses. The principal differences lie in the size and outline of the bowl, which in almost every case is that of the contemporary wine glasses with straight-sided or drawn bowls, but in an elongated form, the diameter of the mouth of the bowls being seldom much larger than an ordinary wine glass. Waisted bowls are found and these are early as a rule. Glasses with air twist, white twist, and cut stems (both knopped or columnar), are found almost exactly alike except for the decoration of the stem. Some of these are very fine pieces of their kind and the engraving is often well done. The air-twisted stems are the rarest and are exceedingly beautiful pieces. The opaque stems are not so rare but are not at all plentiful. They are occasionally found with hops and barley in white enamel.

Following the finely proportioned early cut stems we find very heavy, but still handsome, round-bowled ale glasses, larger versions of the "port wine" of 1790. It is curious that this shape should be quite at its worst in the medium or wine size. It is never graceful, but the beer glasses have a dignified appearance, and the

small spirit glass versions are certainly often quite pretty.

I have a very fine double-handled "loving cup" engraved with hops and barley of early nineteenth century date, decorated with threading and a wide applied band. The stem is of a late baluster type and the general outline resembles silver cups of eighteenth century make, from one of which it was no doubt copied.

TUMBLERS FOR BEER were made in almost the present shape from the time of George I, but early well engraved specimens are most decidedly scarce. The best date from about 1750—60, and taper but slightly; they are sometimes engraved with naturalistic sprays of roses. Others of contemporary date and also rather later are engraved with hops and barley in a style equal to the fine tall-stemmed opaque twist ale glasses. They are rather small. Tumblers do not seem to have become at all common until the end of the eighteenth century, but really good ones of any part of the century are rare.

The greater number of tumblers met with in curio shops are of early nineteenth century date, such as the squat, broad and very heavy tumblers made of brilliant cut glass, and the taller more tapering pattern cut nearly all over in a series of indents.

Beer Mugs and Tankards.—Some very beautiful glass mugs were made from the middle of the eighteenth century until its close, when they deteriorated. The best of them are finely proportioned pieces. They are found decorated and undecorated and those with a foot and fluted base are about the most interesting of the glasses made at the end of the

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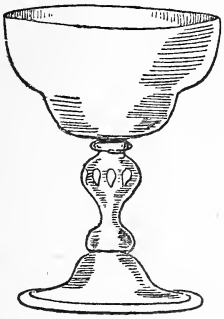

Champagne or Sweetmeat Glass. *c.* 1730.

eighteenth century. They are scarce and were probably never made in large quantities, so that they had not, like the bulk of the ordinary glasses of the time, become stereotyped. Glass tankards of fine quality are even rarer. Mr. Hartshorne figures a scarce variety engraved in honour of "Wilkes and Liberty," but most glass tankards are of tavern quality and hardly worthy to be included among the fine glasses.

CHAMPAGNE GLASSES.—The wine itself was extremely scarce and dear in England at the end of the seventeenth and the beginning of the eighteenth century. About 1736 a drawing by Hogarth (the original for a print) shows it being drunk out of very pretty drawn bowled glasses with a ridge or knop on the stem. They are like glass 2 on Plate X, which appears to me very suitable for champagne, being delicate and refined.

The type of glass generally supposed to have been made especially for champagne down to about 1760 has a large open bowl, with a gracefully curved outline, often of the double ogee type (Fig. 47). This is found in the baluster, air twist and white twist stems. It is a question whether they were really champagne glasses or sweetmeat glasses, because, as has been well pointed out,* when we get to the cut-glass period, the same shape persists, but with the lip of the bowls so serrated and cut that drinking out of them is an impossibility. They are of exquisite quality, have small feet, which are generally domed, and the stems have air bubble groups, fine air twists, or really good white spirals. I have not come across them without any decoration. Whatever their purpose they are stately and beautiful glasses, and

* Mr. Percy Bate, English Table Glass, N.D., page 77.

the collector who acquires one will mark the day in his calendar with a red letter. There are a few of the same general description, but with short stems and large feet, which do seem like drinking glasses, and possibly were made for champagne.

If we consider the delicate drawn glasses of the mid-century as champagne glasses, we shall find them following in a series down to the end of the century, passing about 1750 into the beautiful tall funnel shapes with air twist, white twist, and plain and cut stems. There is very little to distinguish them from ale glasses if unengraved, and, indeed, there seems little reason for having any considerable difference when we consider how strong the best ale then was—quite as "heady" probably as champagne. One is, however, inclined to put the more delicate glasses for the more expensive drink if it is considered necessary to classify them.

The funnel shape continued until well into the middle of the nineteenth century, when it was superseded by the hemispherical bowl. A curious compromise between the two shows how the idea of the funnel persisted, as many of the nineteenth century saucer-shaped glasses have a hollow stem.

CIDER GLASSES.—Cider glasses are among the

rarest of all finds. Many of them have straight-sided, almost rectangular bowls of very varying capacity. The earliest seem to date from 1750 or thereabouts. Some are finely engraved, and some are oil-gilt, with designs of apple trees, apples and cider barrels. The shape has not

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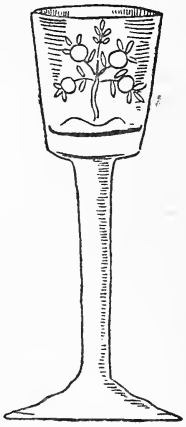

Cider Glass. *c.* 1750.

come under my notice in exactly the same form engraved with any vine pattern, and it appears probable that it was almost exclusively dedicated to cider (Fig. 48).

Spirit Glasses.—Naturally these glasses (and those for cordial waters, from which we cannot distinguish them) are of small capacity. This, however, is often arrived at by an extra thick-

ness of metal at the base of the bowl and not by the smallness of the outline. It is interesting to notice how Greene thus in some instances decreases the capacity of his wine glasses as compared with beer glasses. They follow the same sequence as the wine glasses as to general shape and decoration of their stems.

Among the later cut glasses the small Scottish thistle glasses must be especially mentioned. They are superior in design to the ordinary English glasses of their period. A few go back to the "rough pontil" period prior to 1800, and are of very special merit. Collectors are warned against "bargains" in this line in Edinburgh and elsewhere. They are reproduced by the thousand, with every degree of accuracy. There are some of these modern glasses whose cutting equals the original, and all intermediate stages are found down to those miserable things which are simply moulded. So beware!

Mumm Glasses.—Mumm was introduced towards the end of the seventeenth century. It was made principally of wheat malt, with a small proportion of oat malt and ground beans. The flavouring included a number of ingredients, such as fir bark and tips, horse-radish, and watercress. It is said that glasses similar to ale glasses, but with the base of the bowls

of the ogee type, were intended for this curious liquor. It was, however, more of a popular drink than suitable for state occasions, and these fine glasses are decidedly scarce.*

MEAD GLASSES.—These are very scarce. They appear to have been made in coloured glass more often than plain, or perhaps these have been more treasured and therefore have sur-

* The following recipe for Mumm is taken from "A Book of Simples," an eighteenth century manuscript which has been brought to light by Mr. H. W. Lewer (published by Sampson Low, Marston & Co.) :—

"To make mumme according to the Direction recorded in the Town House of Brunswick :

"Take a vessel containing 63 gallons the water must be first boyled to ye consumption of a 3d part at least let it then be brew'd according to the act with 7 bushells of wheat malt one bushel of oat malt and one bushel of ground beans and when it is tunn'd let not the hogshead be to much filled at first when it begins to work put to it of the inner rine of firr trees 3 pounds of ye tops of firs and birtch of each one pound of cardus benedictus dryed 3 good handfuls of the flowers of rosasolis 2 good handfulls of burnet betony marjorum avens pennyroyall, elder-flowers wild time of each a handfull and a half seeds of cardomum bruised 3 ounces bay berries bruis'd one ounce put the seeds in ye vessel when the liquor hath wrought a while with the herbs alone and after they are aded let the liquor worke over the vessel as little as may be, fill it up to the top, and when 'tis to be stop'ed up put into the vessel ten newlaid eggs ye shells not broken nor crackt then stop it very carefully and at 2 years end drink of it, if it be transported by sea tis better. Dr Egidius Hofman adds water creases brooke lime and wild parsley 6 handfuls of hors raddish scraped in every hogshead, and it was observed that the mumme in wch the hors raddish was put did drink with more quickness than that which had none."

vived. The shape is an incurved bowl on a short sturdy stem.

PUNCH GLASSES.—Punch was introduced into England about the end of the seventeenth century, possibly from India via Holland. The name is supposed to be derived from "pancha," the Sanscrit word for "five," as it contained water, spirits, lemon, sugar and spice. Greene has no drawings of glasses for it, so it was probably introduced after his time. The narrowish funnel glasses with a slight collar were probably used, as they fit best into the Monteiths: the large silver punch bowls with castellated rims.* They were probably succeeded by the stemless "Hogarths," which are, after all, little different from funnels, save that the bowl is belled. In Hogarth's pictures some of the glasses used for punch are

* In the indentations of these bowls the glasses were fixed by their feet, so that the bowl, or at least the drinking place, hung down into the water with which the Monteith was partly filled when brought into the room. The rim was removable, and when the glasses had been handed out, was taken off and the punch was brewed. None of the Monteiths that I have seen would take ordinary baluster stemmed glasses at all. Either they were too thick to go between the castellations, or they were so long that when placed opposite each other, they met, so that clashing would infallibly have resulted with the ensuing danger of chips on the glasses. Monteiths came into fashion in 1683 and were much used throughout the eighteenth century, so that I do not think that the tall baluster stems were intended as punch glasses.

simply squat funnels, and similar shapes continued in use for this liquor throughout the century for freemasons' meetings and convivial clubs. Tall glasses with extremely small bowls and thin stems were usual after about 1730 for about fifty years, and most probably many, if not most, of the small bowled glasses generally classed as "wines" were originally intended for punch. Tumblers and rummers were the usual shapes at the end of the century, but there is no way of distinguishing those used for punch from those intended for beer or ale.

Sweetmeat and Olive Glasses.—In my opinion, many glasses often classed as champagne glasses should be included under this heading. The open bowls on tall elaborate stems are the finest. Mr. Hartshorne draws the distinction that those with "sharply lipped or thick undulating edges" are sweetmeat dishes. About most of those of the cut glass period there can be no doubt, however, as the bowl has almost always a waved or serrated edge cut very sharply. The domed foot is invariable and it is small (Fig. 49). The ordinary moulded sugar basin of the type still dear to the working classes is built on the same lines as these sweetmeat glasses. They are supposed to have been made in sets with a large glass as a centre piece

and smaller ones round, the whole completed by a tray or stand, but such a set has never come under my notice, though I have seen four

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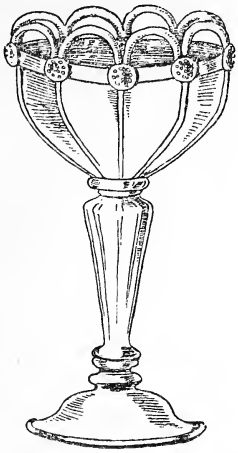


Sweetmeat Glass. *c.* 1750.

which were exactly similar and each approximately eight inches high. The middle glasses were known as "Captains."

# CHAPTER VIII

## PLAIN GLASSES

## FOR TAVERN AND HOUSEHOLD USE

*(See Plates XVI, XVII, XVIII)*

SIDE by side with the fine glasses of the seventeenth and eighteenth centuries we find plainer kinds. Some of these are clearly just undecorated forms of the more elaborate glasses used for state or best occasions, others differ entirely in shape and style. There is, I think, no doubt that these simpler drinking vessels were made for ordinary use in the household and for tavern purposes.

The description "tavern glass" might at first bring to one's mind the kind of glass that would be found at the present day in a low class public-house or drinking bar. We must consider, however, that in the seventeenth and eighteenth centuries it was correct and usual for responsible citizens like Samuel Pepys and his friends to take their morning draught of ale or other refreshment in these places, which were the resort of everyone who was at all "in the

movement" of the time. At the taverns politicians met their supporters, literary men their publishers, and lawyers their clients. They were at once the club and place of business of half London. Drinking was a fine art and quite a serious occupation, and the glasses consecrated to the enjoyment of an exquisite brew of punch or the new drink of champagne,

5

"Titus Oates's Wedding." P. 1693.

51

"The Complete Gentleman." P. 1661.

52

"Adrian Beverland." P. 1690.

were not likely to be of a kind that would take half the flavour out of it by their coarseness.

This is shown throughout the eighteenth century in the comic prints and engravings depicting revels, even those of a most boisterous and Bacchanalian character. In Hogarth's works, such as the "Rake's Progress," in the scenes of the unfortunate youth's lowest degradation, where one would expect to find clumsy goblets half an inch thick, the glasses are of delicate make. One can see this from the

way they are broken. A heavy glass breaks in quite another way than a thin one and so close an observer as Hogarth did not fail to note this.

These tavern glasses, though not so decorative as the more imposing types are yet of very considerable interest, and they are perhaps of more value from a historical point of view as showing the general trend of English manufacture and taste, than the more ornate varieties, especially those which rely for their richness on extraneous ornamentation, such as engraving or gilding. Many of these shapes are most delightful and their variety is endless. They also have the advantage of being inexpensive to buy and not difficult to obtain. On the other hand, they are very difficult to classify, as dated pieces are very scarce. Occasionally the name of an inn is scratched upon them, but that tells us little. Some of them can be placed in their right order by comparison with the superior engraved glasses which have further indication of their period, but this applies to comparatively few.

Prints and drawings of drinking scenes give most useful aid as to the time when certain shapes flourished, and from some of them I have made sketches showing the types of glasses which appear in them. These are marked with

"P," along with the title of the original print (see Figs. 50 to 79, inclusive). Unfortunately in many cases the scale of the original is so small and the execution so rough, that details are exceedingly indistinct.

SEVENTEENTH CENTURY.—During the greater part of the seventeenth century the glasses used were, as we have seen, mainly either of Venetian make adapted to English patterns, or made in England by Venetian workmen, or by native workmen under their guidance. These glasses are identified by their likeness to pure Venetian types or by Greene's drawings. They are of light glass, thinnish, and never quite pure white or of brilliant lustre. They mark the end of the old régime.

GLASS FOR LEAD.—Towards the end of Greene's letters we find references to the fact that he could get his glasses as good and as cheap in England, but not so strong as in Venice. He was probably referring to those made at Henley-on-Thames. This was in 1670; by the end of the century this was changed, the new kind of metal known as flint or (more properly) lead-glass was invented and English glass took its rightful place as the finest metal for strength and purity ever made. English people had long been accustomed to have various types of drinking vessels. Elaborate and fine ones

of tall upstanding shapes, richly decorated and ornamented, were used half as ornaments, half as part of the elaborate drinking ritual which they had inherited from their forefathers; others less ornate but still of more or less consequence, and often with long stems and ornamental bowls, were used at banquets and formal entertainments; and the ordinary every-day shapes, generally short and less important-looking, fulfilling their purpose by holding the right quantity of the good liquor, wine or beer, offering a comfortable drinking lip and a convenient stem to support the bowl, and a strong and well-shaped foot to lift them by (for such was the accepted way of holding them).

The Venetian glasses had "filled the bill" perfectly and it remained for the English makers to evolve for household and tavern use something that would suit the properties of their new strong heavy metal and at the same time be as cheap, as satisfactory, and as agreeable to the eye. When we say "agreeable to the eye," the point should be borne in mind that purity of colour had so long been a desideratum that this quality would seem to the general public of that date far more important than the gracefulness of shape or the good finish which we so admire in Venetian glass. Fashion

had tired of its daintiness, no doubt, just as a few generations back Englishmen had come to dislike gold and silver to drink out of.* It was a difficult problem for our glass-blowers to solve. Hollow stems of the old style were not possible, and no doubt at first, until mastery of the special technique necessary for the new metal was reached, many of the glasses were clumsy, and probably the only advantage they had over the Venetian glasses was their solidity and purity of colour. (Greene had been ordering his glasses to be made more solid some years before.)

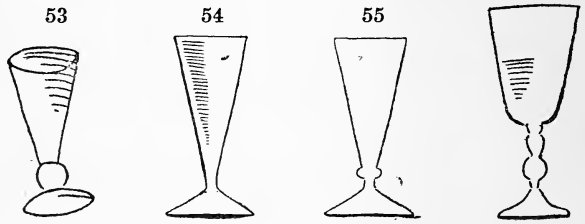
The very early tavern and household glasses of lead differ principally from their better class contemporaries by their shorter proportions and the inferior quality of their metal. The general shape was a wide-mouthed funnel, either running straight down into the top bulb of the stem or with a curve at the base.

The square goblet shapes went out of fashion at the end of the 18th century, and the more contracted funnel shapes became popular. None of the patterns copied from the German "roemers," or of the other elaborate kinds which

* "In our daies wherein gold and silver most aboundeth, how that gentilitie as lothing those mettalls (because of the plentie) do now generalie choose rather the Venise glasses both for wine and beere."—"Description of England," Harrison (1586).

were imported from Venice has been found in English glass of this period.* The makers at first, no doubt, had to rest content with the simpler kinds.

EARLY EIGHTEENTH CENTURY TAVERN GLASSES.—In the early part of the eighteenth century tallish narrow funnel shapes and round-based bowls appear to have been popular.



53 "Prodigal Sifted." P. 1700.

54 "Calves' Head Club." P. 1710.

55 "Calves' Head Club." P. 1710.

56 "Tory Tour." P. 1710.

It is difficult to be absolutely sure of these glasses as there is very little direct evidence. Pictures and prints tell us very little of this period, but most likely large goblet shapes on a very short stem were used when a more capacious vessel was required, and we are probably safe in ascribing to the first ten or fifteen

* Mr. Varty-Smith has had photographs made of some old pattern books of the early 19th century showing the designs made by the celebrated Edinburgh firm of Ford and Co., which include a typical roemer shape (see *Queen*, Sept. 18th, 1915).

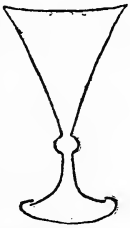
years of the century the large glasses of heavy metal with very few mouldings in the stem and of very considerable capacity. Thinner and smaller funnel-shaped glasses, with or without collars, and some early writhen glasses may possibly be as early.

About 1720 the drawn trumpet-shaped bowl on a thinnish stem was introduced. It is a splendid shape, and had a very long life. It is

57

"Vinum non faciet BIB endum." P. 1720.

58



From Print after Hogarth. 1734.

59

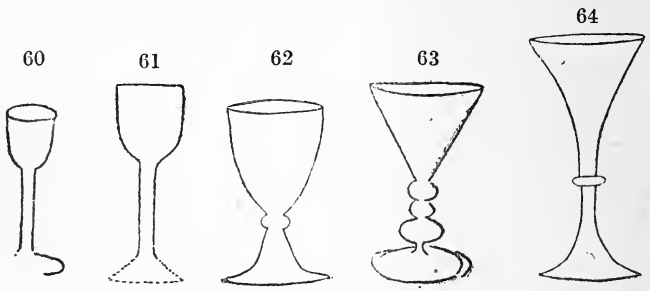
"Stage Medley." P. 1720.

pleasant to drink out of, and of agreeable appearance.

No half-tone illustration is given of these glasses, but they are almost exactly similar to the engraved air twists shown in Plate XI. Rather late developments are shown in Plate XVIII, Numbers 1, 2, 5. They each show the tear, which adds much to their attractiveness, though they are not very rare. Glasses of this date have a considerable thickness of metal at the

base of the bowl and very large feet, almost invariably with the folded or welted edge. There is often an air bubble in the stem.

About 1730 plain bowls on straight stems are found. The first print I have come across showing one is dated 1733, but no doubt the shapes would be in use for some time before they were reproduced as familiar objects in drawings



60 Publican's Coat of Arms (A Gin Glass). P. 1733.

61 "Coffee-house Politicians." P. 1733.

62 "Calves' Head Club." P. 1717

63 From Print after Hogarth. 1734.

64 "Tartuffe's Banquet" (Champagne glass). Drawing. 1736

of tavern life. Other shapes with knops on the stems were still popular. From 1730 to 1740 we have Hogarth's paintings and engravings to help us. There is a great variety of shapes and so far as one can judge they are used indifferently for wine and punch. The number of contemporary or nearly contemporary prints of his works is enormous, but many of the engravers are foreigners and have not

troubled to copy such details as the glasses accurately. Ordinary funnels and squat bell-shaped glasses are prominent. There is nothing approaching the early types of balusters but there is a number of shapes which, allowing for the small scale and the exigencies of engraved representation, approach very nearly many surviving glasses of types III and IV. The bulk, however, of those shown are the short type and this has led to the name " Hogarths " having been given to such glasses. They are delightful little pieces, and, though they are not in the least graceful, the lines are decidedly pleasant. They have long trumpet-shaped bowls joined to the foot by a knob of glass. They are found in two sizes, the larger evidently for wine or punch and the smaller for spirits, such as cordial waters and brandy. Two are included in a travelling outfit of glass in the Victoria and Albert Museum, which contains as well taller baluster-stemmed patterns which are of course their contemporaries in the taller glasses. Hogarth glasses are of fine dark metal and often have beads of air or tears in the stems. It is decidedly questionable whether the better quality of Hogarths should not be included with the " fine " glasses. Those with decoration in the buttons certainly seem to belong to this category ; but as there is so little of the stem

it hardly makes them much more ornamental than if they were quite plain. Those with opaque ornamentation are decidedly scarce.

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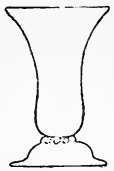
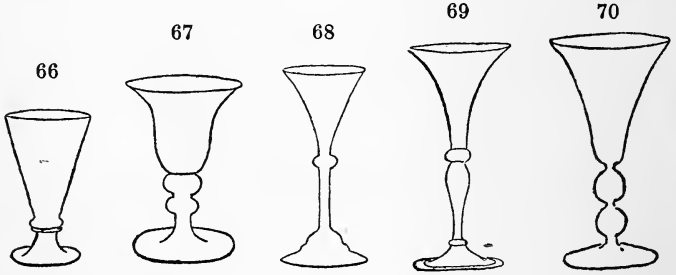


Hogarth Glass. *c.* 1735.

The feet are sometimes domed and early ones generally have the welted edge.

From this time tall stemmed glasses became more and more popular, though Hogarths continued in use for spirits and punch till the end

66 67 68 69 70



66 and 67 from Print after Hogarth. 1734.

A Version of "The Rake's Progress." P. 1735.

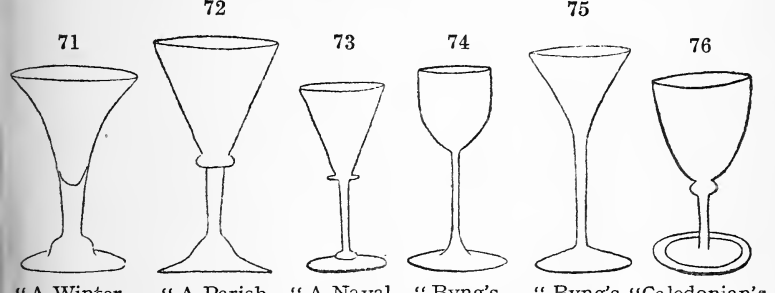
"Sailors' Fleet Wedding Entertainment." P. 1747.

"Toper's Sentence on a Sneaker." P. *c.* 1745.

of the century and in a modified form for jelly and sillabub glasses till well into the nineteenth century. The latter kinds are decorated with

cutting, they gradually degenerated till they reached the miserable small-footed type shown in the middle of Plate XVII. The glass at the bottom left-hand corner of the same plate (No. 4) is a particularly fine specimen of the early type. It shows the rare domed foot and an air twist.

In 1735, in a print after Hogarth appears a




"A Winter Evening's Conversation." P. 1740.

"A Parish Feast." P. 1741.

"A Naval Nurse." P. 1750.

"Byng's Ghost." P. 1757.

"Byng's Ghost." P. 1757.

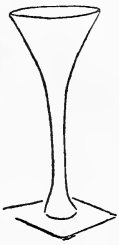
"Caledonian's Arrival in Money-land." P. 1762.

punch glass of the characteristic trumpet shape with a knopped stem and very high domed foot; it is a very dainty glass appearing in coarse and riotous surroundings. Time after time one is amazed in looking at these prints to find the graceful glasses that appear in the representations of the lowest scenes. The very similar glass in the "Sailors' Fleet Wedding Entertainment" (Fig. 69) is surprisingly elaborate for its surroundings and must represent a very fine

model, though probably justice is not done it in the original engraving.

Mid-Eighteenth Century. — From about 1740 the bulk of the tall stemmed tavern glasses appear to have been made with smooth stems or only one small knop. "Drawn" bowls continued to be used but the small cup-like bowl on a longish stem was very usual. Side by side with these stemmed glasses the short

77



"Caledonian's Arrival in Money-land." P. 1762.

78

"Tavern Scene." (Punch Glass) P. 1763.

79

"A Humorous Medley." P. 1763.

funnels were made all through the century for ale and cider and are found in a number of quaint varieties with one and two knobs resembling the "buttons" of Venetian glasses of the previous century. These glasses seem to have been made more for household use than as real tavern glasses as they are frequently found in old country houses. Glasses could, of course, easily drift from mansions to inns, but the reverse is not very likely to have occurred

often. The engraving on a good many of them is very refined but of course the commoner ones were made in larger numbers. The size of these glasses would be absurdly small if they were intended to hold the comparatively light drinks of the present day, but they were used for a far more potent brew, which was tasted and appreciated with the same, if not more critical, judgment that the connoisseur of to-day bestows on a special brand of champagne. Many funnel glasses engraved with hops and barley hold little more than a claret glass does nowadays, and indeed some do not hold so much. It is noticeable that funnel-shaped glasses are exceedingly deceptive from this point of view. They hardly ever hold as much as one would expect from their appearance. The later glasses sometimes have a jug engraved *en suite* with the same kind of design.

The well-known writhen glasses of funnel shapes are survivors of the old Venetian tradition, and early ones probably date from the beginning of the 18th century. The majority of those now found were made from 1750 to the end of the century. The earlier specimens have a collar and a folded foot. Those which have an additional thickness of glass round the the base of the bowl are probably the earliest, perhaps seventeenth century. They are scarce

and charming glasses. In some parts of the country these writhen funnels are known as "Davenports."

The way of making them is a very interesting thing to watch. Some people seem to imagine that the exact embellishment as it finally appears is applied to them by casting in a mould, or by pressing the hot glass. This is not so. The hot glass before it is blown to shape is inserted into a mould which is marked with perpendicular ridges inside. (The size of these can generally be judged by the ribbings on the knob at the bottom of the bowl, which retains what is no doubt the original impression.) As the glass is blown the ridges and depressions expand proportionately, becoming more faint according to the extent of the expansion. The writhen or twisted effect is given by the action of the glass-worker, who screws the glass round while still attached top and bottom, thus imparting the characteristic direction to the lines. These glasses were made until the end of the century and later, and are fairly plentiful.

A quite late eighteenth century group consists of the glasses which are sometimes described as "short-stemmed balusters." They are better called "short-stemmed knopped glasses," as they are much inferior in style to true balusters.

The bowls are of almost every shape, and are generally engraved, most usually with a somewhat perfunctory version of either the rose or the vine pattern. This kind of "decoration" was easily carried out and was probably all that the ordinary English workmen of the day could accomplish, though a proportion of finer work was being done here. Some of these glasses are of quite good metal, others are rather coarse. The folded foot is very frequently found among them, and they show other signs of careful manufacture. They were almost certainly intended for port wine.

Late Eighteenth Century Glasses.—During the hundred years which followed the introduction of lead glass-making the quality of the metal steadily improved, but the beauty of the forms unfortunately did not. Funnel shapes lost something of their interesting character as the years went on, and became a little stodgy, owing to the tendency to make the mouth a trifle narrower at the top. In the earlier funnels the tendency is towards a slight increase in the rate of *widening* at the mouth. The difference in either case is only a sixteenth or thirty-second part of an inch out of the straight line, but it makes a great, though subtle, change in the outline.

The long-stemmed wines still continued to

be made, though apparently in decreasing numbers. Probably they were mostly manufactured to replace those broken in sets still in use.

A new form of glass is the rummer. It is a glass too large for wine and yet less capacious than a tumbler (Fig. 80). It was intended for grog and other compounds in which rum had part. The word probably had no etymological connection with the "roemer" of Dutch extraction, but it may all the same be a kind of echo of the term, which would be familiar enough to English ears. Some of the early shapes are quite pretty, being something like the old wide Venetian funnel glasses, but the top inch or so instead of continuing to spread is turned up straight, like Number 5, Plate XVI. These mostly have surface moulded ("pressed") flutes at the base, and are sometimes daintily decorated in the festoon style. Others generally more capacious and more solid are of plain metal, with a collar at the base of the bowl. Ordinary rounded bowls with a fluted base are perhaps the most common. They are often of very thin, delicate glass, and it is curious that they should have survived so long. The large "rummers" with wide spreading funnel-shaped bowls are the most uncommon and certainly the most graceful of all these glasses. Others

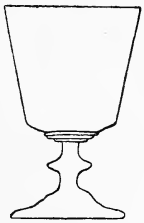
with barrel-shaped bowls are decidedly ugly, and probably later, being almost like goblets.

By the end of the century the typical shape for nearly all glasses was a rounded or cup-shaped bowl set on a short stem, with or without mouldings, the base being often decorated with cutting or moulded facets to imitate it. Decoration was by cutting and engraving,

80

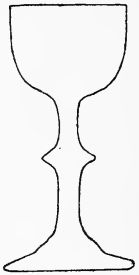
Wine Glass, Late Eighteenth Century. *c.* 1795.

81



Goblet, Early Nineteenth Century. *c.* 1805.

82



Wine Glass, Early Nineteenth Century. *c.* 1805.

which was improving in technique in England, though the designs were often ugly.

Early Nineteenth Century.—About 1800, or a little before, a very ugly moulding on the stems came into vogue. (See goblet Number 4 on Plate XXVI.) Earlier mouldings are rounded or pear-shaped but these are flattened and often almost angular (Figs. 81, 82). They are very weak-looking and spoil the effect of even well-shaped bowls, but the bowls are very poor as well,

and though one or two may be acquired to take their place in a series they are of no artistic value whatever, and specimens with some interesting feature in their decoration should be obtained if possible. The funnel-shaped bowls of this period have an ugly, squat appearance owing to their running down to a rather heavy collar at the base.

The goblets have heavy straight-sided or barrel-shaped bowls of large capacity with shortish stems, with either rounded mouldings or the ugly excrescences noted above.

Fairly general in these early nineteenth century shapes are glasses of different colours, especially a rich purple and a bright apple-green. They are often cut, but a few are plain. They are not without attraction by reason of their colour, but the shapes are generally shocking.*

* Similar coloured finger-bowls were also made then and later. Those with indentations in the sides which held the stems of the fresh wine glasses brought when the "tables were drawn," recall the "Monteiths" of old, and some people call them "Monteith finger-bowls" to distinguish them from the plain kind.

# CHAPTER IX

## CUT GLASS

*(See Plates XIX, XX, XXI, XXII)*

DESCRIPTION AND HISTORY.—To a great many people cut glass represents the best of which the material is capable, and high prices are paid for good pieces. It is a pity that the majority of the shapes thus decorated are clumsy and lacking in grace, because it certainly shows off the life and colour of fine English metal better than any other method of ornamentation. Unfortunately one loses the very soul of the material in the heavy and generally rather squat shapes which are the most usually selected for this method of ornamentation. In my opinion if the glass is shaped by pressing it into a mould (or, when originally blown, if so much cutting is employed that the blown contour is lost), the glory of glass has gone.

Cutting, though known in ancient times and not infrequently used as a method of ornamenting glass by the Romans, passed out of use almost

entirely in later times till the beginning of the seventeenth century.

Soon after its introduction very fine examples of cut decoration were carried out on the Continent, notably in Bohemia, Germany and the Low Countries. No doubt this was due to the fact that the cutting of precious stones and rock crystal had long flourished in these regions, and it was in Bohemia that the art of cutting glass, after having been forgotten since Roman times, was rediscovered by Caspar Lehmann. His pupil was George Schwanhart, who, with his sons Henry and George, carried on his work with many improvements.

In England, however, glass cutting was not established as a national industry till the second quarter of the eighteenth century, though individual craftsmen appear to have worked here before then. This is curious, as our metal was so much more suitable for the glass cutter's purpose than the foreign that there appears to have been an export trade of English glass to the Continent, where it was cut and engraved.

Sequence of Styles.—The general history of the art, like so much else pertaining to English glass in the eighteenth century, must be drawn from the objects themselves. There seem to have been three styles, the earliest lasting from about 1735 until about 1780–90,

and the second lasting until the early part of the nineteenth century. The third was introduced about 1800.

Class I. Rich coloured glass without very much fire, generally very finely cut but not in acute facets. About 1735–80.

Class II. Very fine glass showing rich fire—very deeply cut often in pointed facets. End of eighteenth century and beginning of nineteenth.

Class III. Glass moulded to approximate shapes, cut in very elaborate patterns and glass partly moulded and partly cut. It is often coloured. Early nineteenth century.

Class I. The characteristics of the first period are its simplicity and lack of ostentation, the object of the makers appearing to have been to decorate good shapes and to add to their beauty, rather than to make the display of cutting in all its brilliancy the end and object of the vessel. The angles of the facets are obtuse, and the general silhouette is not impaired.

Class II. The second period begins in a time when the love of flash and glitter pervaded many forms of applied arts. Brilliants, paste, and cut steel were used in profusion as personal ornaments, and "sharp-cut" and "wriggled" work was becoming popular on silver, so it is not surprising that cut glass became increasingly

popular. The celebrated hobnailed cutting was perfected, and the surface of the glass is often covered with acutely angular facets, so much so that many of the heavier bowls and dishes are

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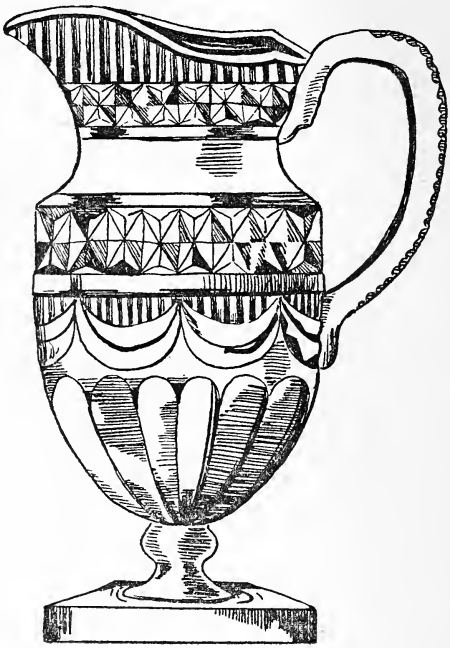

Cut Glass Jug, English. *c.* 1795.

disagreeable to hold for any length of time. Beauty of outline disappeared, and a display of perfect technique shown on most magnificent metal took its place. Some of the richest

effects produced in English cut glass may be assigned to the earlier part of this period (Fig. 83), but a deterioration soon began.

Class III. Some time early in the nineteenth century it occurred to glass manufacturers that much time, material and labour might be saved, and consequently the cost of production lessened, if the glass was pressed into shapes akin to those of the completed articles, so that the facets merely required sharpening and finishing off, instead of having to be laboriously ground away. The results were, superficially, much the same, but the whole quality was immensely inferior. The general colour is never quite so good, and the whole lacks something of vigour and freshness. A still inferior make is mainly moulded, with parts only cut, generally including a deep star on the bottom of the object. The best of these partly moulded objects have the decoration of the uncut parts frankly in curves, making no attempt to imitate faceted cutting. The step between these and the coarsely modelled pieces, which are entirely moulded in imitation of cutting, is a deep descent, for while the one kind is well worth buying for use, looking very attractive when filled with trifles or jelly, the latter are absolutely worthless in every sense, being simply base imitations and inartistic to a degree.

Bearing in mind the classes defined above, we may proceed to the description of the specimens most usually found, and almost everything that has been made in glass has been decorated by cutting.

Amongst the earliest examples found are the series of cut-stemmed wine glasses described in Chapter VI. A few taper stands are clearly of the same date as these, and are very dainty and graceful. Candlesticks are rarer, and are similar in outline, but of larger proportions. The small sweetmeat bowls on cut knopped stems are quite early pieces, and are very delightful. They are sometimes mistaken for champagne glasses, to which they bear a certain resemblance, but they are probably earlier than the saucer-shaped glasses for champagne, and, moreover, would be exceedingly awkward to drink out of. They are meant to hold the sweetmeats, such as conserve of rose leaves or fruit pastes, which our great-grandmothers prided themselves so much on making in their still-rooms and kitchens. Some of them recall in shape the wine glasses of an earlier date, and their owners like to think they belong to the first half of the eighteenth century; but though their stems resemble the Silesian shoulder of early Georgian wine glasses, it was a feature preserved on the Continent till

quite a late date, and the cutting as a rule seems to be of the last half of the century. These glasses are sometimes found in sets on a stand or tray, and possibly all the single glasses were originally parts of such sets, but it is rare to find them complete.

The honey pots and sweetmeat jars are often beautifully and elaborately cut; decidedly the handsomest and most graceful are the urn-shaped ones, with fairly shallow cutting, the lids or covers terminating in acute, many-sided peaks. The bases are often square. The best of these pieces stand alone as examples of artistic English glass cutting, and would be treasures for any collection. Unfortunately they are scarce.

The cut custard and sillabub glasses are clearly descendants of the early eighteenth century drinking glasses of the Hogarth type. They appear in several forms, the earliest are simple funnel-shaped glasses, attached to the feet by knobs of glass. Any cutting on these is generally confined to the base of the bowl, with a little on the foot. The earliest of these have a rough pontil mark, and a rather pointed funnel. Though early sillabub glasses were made of this shape, very similar ones were made until well on in the nineteenth century, only the later ones have a stumpy stem with

the excrescences with conical sides so typical of the early part of last century, the bottom of the bowls being rounded (see Number 2 in Plate XVII.) These are not very attractive, and a single specimen is enough for any collection. A pattern of later introduction, which apparently began to be made quite at the end of the eighteenth century, has a handle to one side; less often they are found with two handles. This make of custard glass is often most elaborately cut, sometimes being finished with facets all over, including feet. The bowl is generally much rounder at the bottom than the earlier funnel shapes, and they are more capacious altogether. This has probably something to do with the shape of the silver spoons, which in the eighteenth century were generally smaller and more pointed than those made as the nineteenth century wore on.

The ordinary heavily-faceted wine glasses are not as a rule cabinet pieces, save in the case of a few specimens, which may be selected to show the capabilities of the material in the way of prismatic fire. (See Number 2, Plate XVIII.) For this reason the square-based cut glasses with an urn-shaped bowl are well worth having. Some of them are fairly early, and are clearly of Adam inspiration; but the shapes are not on the whole interesting. The general heaviness

characteristic of the period does not matter nearly so much when it comes to candlesticks. Indeed, one almost welcomes the added sense of stability which the obvious weight gives and the finely cut facets reflect the light as nothing else can. (By the way, to enjoy cut

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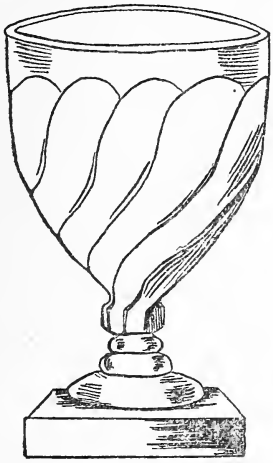

Cut Glass Jar or Goblet, English.

glass candlesticks properly, wax candles *must* be used. When fitted for electric light there is far too much strength in the light for the prismatic colours to have full play.)

Large glass dishes are often finely cut, but early specimens are rare, the ordinary square, oval, or round flat dish generally being little

older than the middle of the nineteenth century. Many of these dishes are not as well cut as they appear at first sight, though of fine metal. Celery glasses are often very handsome in their way, but are seldom of sufficient merit to be worthy of a higher place than the domestic glass cupboard.

Salt cellars are found in numerous patterns, generally very heavy and solid. The most interesting cut ones are the boat-shaped kind on a foot. These date from about 1780. There are also some simple solid square ones, apparently cut out of a block of glass, which are very handsome, and I think fairly early.

Irish Cut Glass.—Perhaps the most celebrated of the cut glass of this period was made at Waterford, though Belfast and Londonderry also had glass manufactories, and cut glass of any description is often called "Waterford" by dealers, for no reason whatever beyond the fact that it is regarded as a "good selling name." There do not appear to have been any models which were exclusively made at this glass-house. It was established about 1780 and catered for the English and American market, of course carrying out the designs which were in vogue at the period. Shapes which have been noted especially in the bluish tinted glass of Irish make include particularly finely cut covered jars

or honey pots with writhen cutting on the bowls (very similar to the English jar Number 2 on Plate XXII). It is noticeable that the knobs of Waterford models are less pointed than those ascribed to Bristol. Many of these jars have square bases. Salt cellars and pepper pots (both included in the furnishings of cruet stands and separately) are fairly plentiful, some of them showing the attractive writhen cutting. There are also found fruit dishes in the form of baskets, bowls on stems, of oval shape with a turned over edge rather like a man's hat and sometimes known as the "cocked hat shape," others somewhat similar but with the brim less rolled, and finger or sugar bowls with serrated edges. This cutting of the edge and of the upper surface of the foot is sometimes described as being peculiar to Waterford, but it is certainly found on other glass which has no trace of the blue colouring. It occurs perhaps oftener on Irish pieces.

It is very difficult to decide definitely as to what is English and what is Irish. Some of the pieces inscribed "Londonderry" were doubtless made in that city, and Waterford has the slightest cast of blue in the metal. It is scarcely observable when looked at alone, but when in a group with other glass this peculiarity is quite noticeable, and it gives an added lustre

which is very attractive. It is sometimes said by interested parties that this cannot be imitated, and that if this shade is observed it is a proof of the genuineness of the glass; this is quite a fallacy, as the slight tint of blue is only due to an impurity in the materials of the glass in the shape of a touch of cobalt, and can be produced artificially.

Scottish Glass.—While the glass of Ireland enjoys a great reputation that of Northern Britain is little known. For most people it is summed up by the true "thistle" liqueur glasses which are so much prized as souvenirs by visitors to Edinburgh. Mr. T. C. Varty-Smith has, however, performed a great service to the collectors of later cut glass by bringing to light some old pattern books of the firm of Messrs. Ford and Co., and having several pages photographed whereby it is possible to identify many patterns which without this guide would have been considered as English or possibly "Waterford." These designs are reproduced in the *Queen* newspaper of September 18th, 1915, and of Jan. 1st, 1916, and lovers of cut glass would do well to obtain these numbers.

The wine glass shapes shown are of the usual commonplace types of the period together with three patterns for hock glasses of the roemer type and some tall tapering funnel-shaped

champagnes. Decidedly the best drinking glass is a finely cut tall thistle with the base of the bowl and the knop covered with facets. The jugs are very attractive, mostly of a squat shape, but one is a very fine water-jug of the urn type of outline. This design is a legacy from the eighteenth century in its main lines. Trifle bowls with scalloped edges and sugar and finger bowls with serrated edges are exactly similar to those generally ascribed to the Bristol glass-houses. No doubt designs which were popular were in use at most of the contemporary factories, just as the potteries copied one another's patterns.

FORGERIES.—There is considerable difficulty in distinguishing old cut glass from the modern reproductions of it. The principal point to judge by is the colour and depth of the metal. That made nowadays is of such chemically pure materials that every trace of impurity is removed, and it lacks the richness and fullness of old glass. The prismatic colours now are as fine as ever, and even more brilliant than the glass before about 1770. One cannot expect to find on fine cut glass any very obvious signs of wear, as it has always been treated with respect, so that brilliancy and newness of surface need cause no misgivings if everything else seems right. It is as well to know the things princip-

ally copied, so that they can be specially guarded against. Jugs of every size, especially a very sturdy shape with many cross-cut patterns on it, candlesticks, particularly a classical pillar shape, honey jars on a short stem with a very pointed lid, and salt cellars, more particularly the boat-shaped variety, are the types of which I have seen most reproductions in curio shops. The salt cellars are especially numerous, being copied with every degree of care, some being so good that they are most deceptive, while others are naïvely obvious.

The cut sugar-basins often found in the rosewood and mahogany tea-caddies of the early nineteenth century should be carefully examined, as old decanters sometimes have their necks cut off and the edges ground down, so that a fairly presentable sugar-basin results. It is quite a successful manœuvre, but one should not be asked to pay for an original cut glass sugar-basin and get only a broken decanter!

# CHAPTER X

## ENGRAVED GLASSES

(*See Plates XXIII, XXIV, XXV*).

ENGRAVING has never seemed to me an artistically interesting way of decorating glass, though undoubtedly many examples of the work show great taste and skill in their execution. There is, however, no denying that engraved glasses often have a very strong personal and historic interest, and an opportunity of obtaining a really authenticated specimen is not to be lightly passed over.

Glass engraving and etching have never reached in England the general standard, as regards technique, that was attained in Germany and Bohemia, where the most elaborate patterns were carried out in so delicate a fashion that the effect bears comparison with a window filmed with frost on a winter's morning, but it may be doubted if such decoration adds to the real beauty of the glass, and probably the most legitimate use of engraving is for simple initials or monograms, or finely worked borders accentuating the contour of the lip.

Glasses were also decorated by scratching with the diamond point and also etched with hydrofluoric acid. The art of engraving was certainly introduced into this country in a small way fairly early in the eighteenth century. There was a glass engraver in York about 1750, and other individuals worked at the trade, but it was not done on a commercial scale till the second half of the century.*

Early Examples.—A most interesting glass, from the historian's point of view, as well as the glass collector's, is one described and finely figured in Hartshorne. It was made in the glass-house run by the Duke of Buckingham, and may have been a present from him to Charles II, as it is engraved with a portrait of the King and a representation of the Royal Oak (which is shown as hollow). The work was most probably carried out by a Dutch craftsman. Such engraving (or rather scratching with a diamond point) on delicate glass of the soft Venetian type is attended with considerable difficulty, as the danger of breaking the thin

* In reference to glass-making at Stourbridge the following observations from *Nash's Worcestershire* are worth noting :—

"Crystal glass has long been made here, but the art of cutting and engraving it was not long since brought from Germany to London and London here." P. 212, printed in 1783.

glass is ever present. The thicker and altogether more solid "flint" glass presented no such objections, but very early pieces are not, as a rule, found so treated with English subjects—"God Bles King Wilyam" is recorded on a fine baluster shape, presumably of the seventeenth or early eighteenth century, and a few early names and dates are seen on baluster stems at the very beginning of the eighteenth century, but as a decoration engraving is rare on the earlier balusters down to perhaps 1730. From this date it appears to have been a favourite method of rendering glasses more important.

There is, however, a good deal of doubt whether the most elaborate engraving was carried out in England. It seems very probable that many of the best examples were engraved abroad, the glasses being exported and returned after being decorated. Class II of the air twists indicates the period at which it was first brought into anything like general use, and amongst these the engraved glasses may have numbered perhaps one in ten, certainly not more, when one considers that they would be the more carefully looked after as being the more expensive glasses.

Flowers and Foliage.—The favourite patterns were the vine, the rose and butterfly, and the rose alone; various treatments more

or less artistic being adapted to each kind of design. Similar patterns are also found on the contemporary plain-stemmed glasses rather more rarely, and some of the plain drawn glasses with a small wreath of mixed flowers round the edge of the bowl are among the early specimens. These are exceedingly uncommon and very charming, though they do not belong to the more highly priced section. The designs of various small flowers mixed with arabesques found on the glasses of the middle third of the century are no doubt inspired by contemporary work in Bohemia, even if they were not actually decorated on the Continent. They are among the daintiest of the engraved series, and really are decorative as long as the work is not overdone. The English convention was too naturalistic and the scale too large to be quite satisfactory.

With the opaque twists and on contemporary plain-stemmed glasses we find a conventionalised flower come much into vogue for the less elaborate glasses. It is probably derived from the rose (which was so well engraved on the finer examples), but on the common kinds is often hardly more than a circle of indents with a kind of cross-hatching in the middle; it is coarse and ugly. Glasses thus decorated are not rare, though, of course, they are a little more un-

common than those with ordinary unengraved bowls, yet more than twice as much is often asked as for the plain ones. This is really quite absurd, because it would be far better where funds are limited to add to a collection two varieties showing some real variation of form, than to trouble about such coarse additions as this, though naturally if they are to be obtained quite inexpensively it is as well to get an example. But the price of fifteen shillings for a glass such as No. 3, Plate XXII, is truly absurd, yet I have been asked as much in a shop where a nice glass of similar make but not engraved was only three-and-sixpence. Truly the pricing of glass is as difficult a matter as dating it!

JACOBITE GLASSES stand in a class by themselves. They are about the most expensive to buy of all eighteenth century English glasses, and, for the consolation of those who feel there is little chance of adding one to their collections, let me say that there is considerable doubt as to their being entirely of native manufacture; certainly the decoration of many of them is far superior in technique to anything that we know of as being done here at the time they were made. Moreover, they would have had to be smuggled in if manufactured abroad, and perhaps the most likely thing is that the engraving

(of the portrait glasses at any rate) was done by foreign craftsmen working over here. However that may be, these glasses have in many cases pedigrees which make their authenticity as Stuart relics undoubted.

There are some very early Jacobite glasses (of which Mr. Hartshorne only knew six and but very few have been discovered since), which are in honour of the "Old Pretender." They all bear the cypher I.R. crowned, and loyal verses, toasts and mottoes, engraved or rather scratched with the diamond point. Except one, a shouldered glass (now in the National Museum of Antiquities at Edinburgh) the bowls are all, as far as I am aware, of the " drawn " variety. Some of the stems are air twists and some plain. Mr. Hartshorne gives their date as about 1722. There is a glass of a much later type in the British Museum which has the Old Pretender's portrait within a wreath and also mottoes on it. There are a few somewhat similar glasses in private hands.

The Young Pretender glasses are much more numerous. Most of them fall into two classes :

1. Those with drawn bowls and air-twist stems. Their engraved decoration generally consists of " Fiat " in italics and various emblems characteristic of the Stuart cause. These include stars, oak leaves or sprigs, a

rose with two buds, forget-me-nots and thistles. "Radeat" or "Redeat" is also found on them in various letterings.

2. The straight-sided or bell-shaped bowls with knopped air-twist stems. These have various kinds of decoration including portraits and the Virgilian mottoes, "Audentior ibo" and "Turno tempus erit." Two straight-sided glasses have also been found with the motto: "Hic vir hic est." These glasses very rarely have "Fiat" on them.

Then there are also a few plain-stemmed glasses with straight-sided bowls which have "Fiat" on them, a few Hogarth glasses and several exceptional pieces such as tumblers.

The Fiat glasses are all connected with the Jacobite club known as the "Cycle" which was founded in 1710 and had its headquarters at Wynnstay, the seat of the Wynn family. Possibly all its members provided themselves with these special lettered glasses, but more probably they contented themselves with glasses engraved with a rose and buds with or without an additional emblem.* The whole question is

* By many people all the rose glasses are included as Jacobite glasses. There seems no evidence that this was the case. Similar patterns were very popular for embroidery for "sprigging," and it is very likely that many ordinary glasses were thus decorated. The rose glass Number 3 in

treated at length in Mr. Hartshorne's great book, these very interesting glasses having been a subject in which he specially delighted.

No doubt these glasses were often filled to the toast of "the King" and as the loyal adherents to a lost cause held them over the bowl of water in the centre of the table, they contented themselves with the knowledge that they drank to "the King over the water," meaning the Pretender. John Byrom's lines give another version of the toast:

> God bless the King, I mean the Faith's Defender,
> God bless—no harm in blessing—the Pretender,
> Who that Pretender is and who is King,
> God bless us all—that's quite another thing."

WILLIAMITE GLASSES.—These are second only to the Jacobite glasses in historical interest, but they have not the glamour which attaches to all that appertains to the Stuart cause, also they are not often so artistic in the style of workmanship though the technique is good. They are in honour of William III and commemorate the Battle of the Boyne. They are not contemporary with that event, but the valuable ones were made during the middle and end of the eighteenth century. They continued

Plate XI has a Georgian twopenny piece, 1746, in the knob. Hardly a likely addition to a Jacobite glass! Many collectors would, however, so style any glass thus engraved.

to be reproduced according to the prevailing style of glass manufactured during the nineteenth century, either to fill up gaps in sets caused by breakages or as evidences of the honour in which the " Glorious and Immortal Memory of King William " was still held.

The earliest forms of these glasses are those decorated with a portrait of the king, either as a bust, or as a full figure on horseback. In these he is attired in classical garb but wears a large wig. Later and less interesting glasses are those with the words of the toast alone. Most generally simply the opening words, " To the Immortal Memory " are engraved, sometimes " of King William " is added. " Glorious and Immortal Memory " and other variants occur. The " Orange Toast " is very long and begins : " To the glorious, pious and immortal memory of the great and good King William, who freed us from Pope and popery, knavery and slavery, brass money and wooden shoes." As Mr. Hartshorne says this ought to be long enough for any toast and should satisfy the most ardent Orangeman, but it goes on, winding up with the amiable wish that anyone refusing to drink it may be " damned, crammed, and rammed down the great gun of Athlone."

Ale, Cider and Perry Glasses.—See Chapter on Glasses for Special Drinks, page 89.

Commemorative and Inscribed Glasses.—During the late eighteenth century and the beginning of the nineteenth, inscribed glasses were very popular, and all sorts of people and events were commemorated. Houses, names and portraits were all engraved, especially on goblets. Ships and naval victories were also favourite subjects. Coats of arms, hunting scenes, and even boxing were popular on wine glasses and often the name of the owner was added.

Mr. Hartshorne figures and describes some glasses said to have been made when the river Calder was rendered navigable as far as Sowerby Bridge, an event which was celebrated with much local rejoicing. They have mottoes such as: "Up to Sowerby Bridge, 1758," and are early examples of cut stems with rounded bowls. Similar glasses at the end of the century are found engraved with festoons of flowers with ribbons looping them up; somewhat perfunctory wreaths of leaves and loops of drapery with cross hatching in the folds are also frequent. Rather later are the "Wilkes and Liberty" glasses, most probably dating from the triumphant return of that unprincipled character to Parliament in 1775. The figure "45" on some of the Wilkes glasses has misled people into thinking such glasses earlier than they are,

and also connecting them somehow with the Jacobite rising. Of course, they refer to number 45 of the *North Briton*, published in 1763, of which John Wilkes was editor. These are very scarce, but do not seem to have been forged at all.

Extremely interesting are the Nelson glasses, which exist in many forms commemorating not only his victories, but his death and funeral. A large goblet engraved with the funeral car and the words "Trafalgar, Nile and Victory" was presented to each officer of his ship. These glasses have unfortunately been copied of recent years. That is to say, I think the glasses used themselves are contemporary, but the engraving is modern, and collectors would do well to be very chary of buying such goblets without a thoroughly authenticated pedigree. Incidentally similar glasses have appeared in honour of John Wesley; these are almost certainly not genuine, for it is exceedingly unlikely that the idea of commemorating him on a glass would occur to a contemporary.

"Sunderland Bridge" glasses are ugly in shape, but the engraving is often very good of its kind. This bridge was opened in 1796, and was a source of great pride to the surrounding country-side. One often sees the same subject delineated on jugs in the pink lustre, also in

the same colour in the curious wall ornaments simulating framed prints. Some of these glasses are certainly later than the date of the opening of the bridge. They seem to have been made till about 1820. A back view of such a glass is given in Plate XXVI, Number 4; the other side shows a ship passing under the bridge.

MASONIC GLASSES are exceedingly interesting, and one occasionally comes across old specimens still, though they are much collected.

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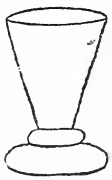

"Freemason's Secret." P. 1760.

"Buyers should beware," however, as they are reproduced at the present day in very quaint designs, not really with fraudulent intent, but simply as a continuance of the old customs, which have never died out. The majority of the modern ones are made with the clipped foot (i.e., there has never been a pontil mark).

The generality of the old Masonic glasses were of the type known as Hogarths, but with an enormously thick foot to stand rapping loudly on the table in response to a toast, a custom called firing, which would shatter any-

thing but the most solid of glasses. An interesting account of these glasses (Fig. 85), and some additional information appears on p. 191 of *Freemasonry in Scotland*, by David Murray Lyon.

"A predilection for 'Masonic' glasses was characteristic of the craft in the latter half of the eighteenth century. The peculiarity of these glasses lay in having soles of extraordinary thickness—an essential requisite to the then form of Masonic toast drinking—and not infrequently they bore emblems of the craft along with the name of the Lodge owning them. Long-stalked ones, capable of holding an English quart, and called 'constables,' were wont to be used by the Master and wardens on high festive occasions.*

"It was a custom of Kirk-sessions in the last century to lend their Communion Cups to

* There is an illustration to an old song, "The Freemasons' Health" (1740), in which all the Masons stand up holding hands; each has a Hogarth glass in front of him. The Worshipful Master is also standing facing them, he has a long-stemmed glass with a large bowl. One verse runs as follows :—

"Then join hand in hand
T'each other firm stand.
Let's be merry and put a bright face on.
What mortal can boast
So noble a toast
As a Free or an accepted Mason?"

neighbouring parishes not in possession of such articles, on payment of a certain stipulated sum, for the use of the poor. The lending of Mason glasses to meet the exigencies of anniversary commemorations was a common practice among the Fraternity, and the charge that was made in respect of broken glasses was one of the curiosities of Lodge disbursements a century ago, as it was also in those of Masonic Lodges at and long prior to that period. The following selected at random is one of many similar entries in the books of the Lady Chapel Incorporation: 'Item paid for sack, bread and two glasses which came to the Chappel; and were broken at the election of the Deacons at Michalmes 1685—seven pound six shillings.'"

FORGERIES.—"Bargains" in this department of collecting must be looked on askance. I don't say they are not to be had, but they are certainly not to be found in dealers' shops. I think that practically every dealer, large or small, knows the worth of well engraved glasses, especially those extremely rare and interesting pieces known as Jacobite glasses. Small dealers, in fact, often consider any coarse engraving adds enormously to the value of quite common glasses. Unfortunately, this universal knowledge of their value has caused them to be largely copied, and genuinely beautiful old

glasses have had a coarse portrait of the Young Pretender cut on to them in a rough and clumsy way. In other cases the work is so beautifully done that it is impossible of detection except to those thoroughly skilled in the almost microscopic examination necessary to discover such frauds. Collectors would be well advised not to purchase anything purporting to be a Jacobite glass without either a strictly authenticated pedigree, or the opinion of a really qualified expert. There is no necessity to risk losing the glass by leaving it in the shop or dealer's hands till an opinion can be obtained. If the description as a "genuine antique glass with original engraved decoration" is put on the bill and it is afterwards proved to be a "wrong 'un" the dealer can be forced to return the price paid, if necessary by law, but this course need seldom be resorted to; a respectable man would far rather take back a disputed piece than offend a customer, even though convinced in his own mind that it was all right. Williamite glasses are not perhaps so commonly forged, but I have seen a fair number. A particularly naïve case came under my notice the other day. I was looking at some glasses when the owner of the shop brought me a "Williamite" with really very good engraving, but the glass was obviously modern. I did not

go into the matter, but simply said, "I don't care for that kind."

He stepped into an inner room and emerged with another, remarking: "Perhaps you prefer this pattern?" showing me an identical glass with a Young Pretender portrait on it!

It must be noted that not only are Williamite glasses made nowadays with fraudulent intent, but they are manufactured out of old glasses by the simple process of adding the desired engraving. This is all the easier to accomplish as the genuine glasses of the period during which they were made are cheaper than the fine air twists which form the base of old Jacobite glasses. This together with the fact that they were mainly made for Irish use and are not very likely to come into an English dealer's hands in the ordinary way should be remembered when the purchase of such a glass is in question.

FAKED ENGRAVING.—Every kind of plain glass is thus treated and irretrievably spoilt. It is, I think, the fault of certain collectors who desire something elaborate, and will give more for a badly engraved piece than for a fine shape without any decoration.

# CHAPTER XI

## CURIOS

(*See Plate XXVI*).

WORKING in a material so capable of being fashioned into curious and beautiful forms, it is hardly to be wondered at that glass-blowers have at all times loved to display its qualities and their own dexterity by making it into objects which, though ostensibly meant for use, in reality are only ornaments. It is strange that glass, which is capable of being at once perfectly adapted to a useful purpose and at the same time delightfully ornamental, does not seem really suited for purely decorative effects, at least when divorced from the semblance of utility. " Verres de Parade " and ornamental cups, vases and candlesticks are often exquisite pieces of decoration, but it seems there must be this " peg " of service on which to hang the ornament, or the result is unsatisfactory and almost tawdry. Glass-workers of a humble type seem to have felt this, for we find pipes

that have never held tobacco, walking-sticks that would smash at the least contact of a stone, and rolling-pins which are of no use to roll out pastry and get no further towards the culinary department than the kitchen wall.

PAPER-WEIGHTS.—Amongst the quaintest of these objects are the paper-weights, though as they do indeed serve quite well for the purpose, perhaps they can hardly be classified as purely curios. In the early part of the nineteenth century the glass-workers vied with one another in carrying out the most curious and uncommon patterns. The process is clearly a descendant of the Roman millefiori glass handed on by way of Venice, and these things used to be spoken of as being made of "Venetian Ball." Rods of glass of different colours were arranged in bundles so that a cross section showed the required pattern, though in a larger proportion. They were exposed to heat, and the air squeezed out till they formed a solid mass. This was drawn out, the pattern diminishing as the bar increased in length. When cut across, the design showed exactly the same at each cross-section; of course, it differed a little when cut slantways, and this was sometimes done for the sake of variety. A selection of these pieces was arranged in some kind of pattern, or sometimes thrown

together haphazard, and placed into a pocket or bubble of soft glass. The air was sucked out, making the sides of the bubble collapse in on the pieces, and the whole was rolled together to form a ball, with a smooth outside of clear glass showing the coloured mosaic within. The small pieces which form the pattern are, of course, much magnified by the rounded surface, and the contrast between the apparent size as seen on the top and the reality as viewed from beneath is quite astonishing.*

There are numerous other kinds of paper-weights, as the glass-workers were exceedingly ingenious. One kind appears to have a flower, apparently a lily, growing up the centre from a button of coloured glass in which the stem is fixed. These were difficult to make and are rare. Sir James Yoxall says this type was made at Bristol. Others are full of bubbles, made by pricking the mass at will and sealing the holes by an outside skin of glass of two or

* Bottles with this work in the base are more uncommon and of various types. That illustrated (Plate XXVI, No. 3), probably made at the end of the eighteenth century, is a " puzzle bottle " of a simple kind. It could apparently be filled with water in which the mosaic would seem to be lying loosely, and it would be suggested that the water should be poured out and these ornaments examined. This was, however, impossible, as there was only about a teaspoonful of water in a small cavity at the top, the rest of the bottle being solid glass. Pepper pots and spirit flasks of a similar character were also made.

more colours, so that the mass is streaked and varied. Some of this kind are particularly pretty. These paper-weights used to be made in great variety at Stourbridge, and specimens are retained in the families of some of the glass-workers which have descended from the makers of a century ago. The filigree is of various patterns, one having animals of different species in the mosaic. This is an exceedingly scarce kind.

A variety of paper-weight which was first introduced about the 'fifties of last century, consists of a hollow globe with a tiny landscape with a red-coated figure in the midst. The space is filled with a liquid in which are mixed flakes of white material. On being shaken this is suspended in the liquid and gradually descends like a snowstorm. These are very popular, but the ingenuity is rather outside the glass-workers' share in the work, and they are really only toys.

Pipes.—The pipes are made generally of striped and marbled glass of the kind that is usually attributed to Nailsea, but a good number of them were made at Stourbridge in the first half of last century. They are not very attractive pieces, as the shapes are clumsy and the material is obviously unsuitable, so that beyond a certain quaintness, and as a

means of introducing colour into a glass cabinet, they are hardly worth buying. These are again being made in Holland, and are sold over here as " genuine antiques."

ROLLING-PINS.—These quaint objects are as graceless in shape as anything could possibly be, but to many people the human interest makes up for their lack of artistry. They were mostly made at Bristol, and are found in considerable numbers in sailors' homes, where they were brought as lovers' gifts by seafaring men engaged in the coasting trade. The mottoes and decorations on the best are done in enamel colours and burned on after the manner of other Bristol glass of good quality, but the later and less interesting ones have a coarser decoration in oil colours lightly baked on and liable to come off in the course of wear. Others are decorated with transfers in the style of Sunderland pottery ware, which also was a favourite gift of " those that go down to the sea in ships." These examples may possibly come from a Newcastle glass-house. Inscriptions are frequent, generally of an amatory character, either verses or trite mottoes : " Remember me, when this you see, though many miles I distant be " is a favourite. In North Wales these rolling-pins are a source of great pride to the owners, and I remember being shown six in one kitchen, which belonged

to the wife of the owner of a small coasting schooner. They certainly are more interesting in the white decorated glass than in the plain green or marbled red and white, but they do not rouse my enthusiasm.

FIGURES.—Very few efforts seem to have been made to carry out figures or groups modelled in glass. There are one or two small figures in the British Museum which are most cleverly done, but the effect is grotesque, and inferior to even coarse earthenware models. Such figures are very scarce, and genuine old specimens fetch a high price. They mostly appear to be French work, though some are said to have been made at Bristol. Celia Fiennes in "Through England on a Side Saddle," in William and Mary's reign, mentions seeing a glass-worker at Norwich blowing shapes of animals and birds of spun glass, and Mr. F. Buckley in his "Glass Trade in England in the 17th Century," page 55, transcribes an advertisement from "The Postman" of 3rd December, 1696:—

"Mr. Grillet enameller who lately wrought and spun glass publick, makes and sells all sorts Works enamelled and of Glass, different Postures of all kinds animals Plants Trees Flowers and Fruit together with all manner of Representations to the Life. In short whatever can be desired or thought on either in glass or enamelled in the Fire without using anything besides his hand on the matter. He lives at the sign of the Castle in St. Martins Lane, over against the Three Golden Balls."

This may have been the man Celia Fiennes saw at Norwich. The figures, etc., may have been blown out of ordinary glass or built up out of small portions of molten enamel.

Toy Glasses.—Among the most interesting of all glass curios are the tiny models of glass vessels made for the dolls' houses of the seventeenth and eighteenth centuries which were often beautifully furnished. Dutch examples with every variety of glass were not unusual, but English dolls' houses are not often well supplied in this respect. There is a charming example at the Victoria and Albert Museum, which has a set of decanters and glasses, the former of simple solid shape, the glasses with a very graceful kind of baluster stem. I do not know of a set of full-sized balusters preserved with their original decanters *en suite*, so these are particularly interesting. We can judge fairly of their date because, though some of the tiny silver ware appears to be earlier, the majority of it seems to be contemporaneous with the rest of the furniture and the costumes of the dolls, and one piece bears the date-letter for 1713, so we may take it that these glasses were the fashionable shape in that year.

Any kind of doll's house glass gains a certain charm from the diminutive size, and even the stodgy "port wine" shapes of the end of the

eighteenth century do not seem so graceless when carried out in Lilliputian proportion. They are not very uncommon but possibly a good many of them may seem to be older than they are as, being out of the ordinary run of things, they may have been made with a rough pontil mark after; ordinary glasses had a clipped foot.

Little tea-sets of semi-opaque glass were made about 1870—80 with enamelled flower sprays. They are very pretty, dainty little things, but of course no interest to collectors. I mention them because I saw a set as aforesaid at quite a high price the other day in a West End shop, marked as "Old Bristol enamelled glass toy tea-set." They were also made with alternate stripes of clear and opaque glass, and in blue and white. These may have been copied from genuine antique originals, but I have not seen any.

VARIOUS.—Of quite a different style are the small floral sprays arranged as personal ornaments. These are very well modelled and tinted in the natural colours, each flower being made and mounted separately with gold wires.

It is difficult to assign dates to them, but probably they were made about the middle of last century, when dainty ornaments of little intrinsic value were much worn. This kind of work may have been inspired by the delicate

porcelain ornaments of Meissen (Dresden) porcelain of earlier date. At first sight it appears to be made of china, but closer examination shows clearly how each tiny petal has been formed by a separate grip with the pincers, the veining on the leaves being apparently stamped with a die, or perhaps marked by being pressed between pincers with jaws on which the veining was cut in intaglio.

Walking-sticks of rib-twisted, white spiral, and air-twisted glass are to be found, probably dating from about the middle of the eighteenth century. A good white spiral looks very dainty in this form, and the gradual diminution in the size of the twist lends a fascination to the effect. About fifty years ago, and probably earlier also, twin-headed chickens used to be made and presented to visitors to glass-works as souvenirs; another form of souvenir was the "Jacob's Ladder," which was a kind of puzzle. It consisted of two long tubes of glass each formed into a spiral; these were then twisted so that they could only be disentangled by the most delicate manipulation. The little swan knife-rests then popular have recently been revived—the old ones were of white glass, but the reproductions are in various shades.

Tassie's glass "cameos" are beautiful little pieces in their way. They are copies of antique

gems, and were made in large numbers in the eighteenth century to gratify the fashionable taste for anything in the classical style. Somewhat similar cameos were made throughout the first half of the nineteenth century, and mounted as brooches, buttons, etc. These later ones do not display the taste that distinguishes the earlier pieces, which followed the originals very closely, but are much coarser in every way; the raised part is generally much too thick before the modelling begins, and the contrast between the dead white of the relief and the coloured ground is too abrupt. Tassie's "gems" were made with one impression, whereas the others are often in two parts cemented together.

Rather puzzling are the "witch, or fairy, balls" of blue glass sometimes found hanging under the rafters. I saw some at one farmhouse and inquired why they had them there, and was told there was no reason. The farmer, however, said he would shortly see his mother, who had lived there before him. She said she had found them there and they were put up to "turn the lightning." I have never seen any others in position, though I have seen them for sale. They appear to be generally blue, about two and a half inches in diameter, of thick glass, and are perfectly globular with a

hole in them. A knot is tied in a piece of string, the knot is put inside the ball, and a cork driven in keeps it all firm. They are probably of eighteenth and early nineteenth century make.

Curious, certainly, but of little interest or beauty, are the thin glass ornaments coated inside with a silvery compound. People are sometimes misled by their likeness to silver lustre pottery into buying them, but they are quite modern and generally hideous.

An example of a singular way of decorating glass is shown on the flask Number 2 in Plate XXVI. It is of "Chrystalle Ceramie," an invention by which a kind of powder or clay was by pressure given shapes of an ornamental character, generally resembling an antique cameo. These were embedded in the solid glass and used to decorate all kinds of objects. They are of early nineteenth century date.

Curious Drinking Glasses.—"Yards of ale" were in favour in the seventeenth and eighteenth centuries. Worthy Mr. Evelyn went to drink King James's health in one on the morning of 11th February, 1685. He has not seen fit to tell us whether it was of English manufacture or not, though, as he specifically says it was of flint glass, it most probably was.

Some of these "yards of ale" had a kind of globular bulb at the end, which was, of course,

filled like the rest. The unknowing drinker, thinking he had come nearly to the end of the draught, tipped the glass more and more, when the whole contents of the ball were set free and rushed down the funnel, sousing him well and leaving him choking and spluttering.

Toast-masters' glasses are found in many varieties. They are of similar make and proportions to the ordinary glasses of the period, but the bowls are mostly of solid glass, so that the glass could be duly filled and emptied to each toast, while the toast-master would in reality have partaken of but little liquor.

Puzzle glasses were sometimes perforated in such a way that if the drinker elected to toast "the King" he was drenched with the contents of the glass, while those who honoured "the tinker" drank in peace. Another pattern was so arranged that only by drinking from one spot, marked by an engraved bird, could the liquor pass safely to its destination.

Coaching glasses are ordinary eighteenth century cut glasses, but instead of a foot they have a knob of cut glass. They are supposed to be relics of old coaching days, and to have been brought out when a coach stopped for a short time only at an inn. It appears to me that they must have descended to this use from higher spheres; for instance, there was a set

of ten at the Madron Castle sale (the only set of so many I know of). It is, I think, far more likely that they were for drinking special toasts when a "brimming glass and no heel-taps" was required, or else perhaps as stirrup cups for hunt breakfasts. They are generally far too finely cut and expensive a make of glass to have been specially made for use at wayside inns, in my opinion.

Other quaint drinking glasses, which can scarcely be called beautiful, are the "boot glasses." One hardly can admire the drinking vessels made in the shape of Jack boots with blue rims and spurs. These are said to have been made in Liége in the eighteenth century, but they were also made in English glass-houses. It is sometimes thought they were presented as "stirrup cups," but Mr. Hartshorne gives it as his opinion that they are relics of the hatred borne towards Lord Bute, and dates them from about 1765, when the most scurrilous caricatures and prints were issued in which the hated Marquis was typified as a "boot." Presumably emptying such a glass was an equivalent to the words "Down with the Boot" (or Bute). Others are of decidedly later date, and were made quite at the end of the century, and are probably merely freaks of glass-workers who desired to make something a little out of the

ordinary. At the end of the eighteenth and the beginning of the nineteenth century the boot or shoe was a favourite form for a snuff box. Beginners who are not conversant with these objects are warned that quite modern glass boots are of common occurrence, and are of no interest or value. The only specimens that are of importance are those which are blown to shape and made entirely without a mould. Akin to these are the hat glasses, some of them in the shape of a cocked hat, which date from the middle of the eighteenth century. Others of later date are made like top hats with low crowns. "They do not seem to serve a useful purpose. And certainly they are not beautiful."

By some collectors of old glass many of these things will be regarded as the veriest trifles, and not worthy of being admitted to their cabinets. They certainly are not fit to rank with the best class of glass work, English or foreign, but all the same many of them have their interest as illustrating particular points of glass technique and the versatility of the material.

# CHAPTER XII

## BOTTLES, DECANTERS, FLASKS AND JUGS

(*See Plates XXVII and XXVIII*)

THERE are comparatively few glass-lovers who specialise in bottles and other receptacles for liquids, yet such a collection is very interesting. It may be made far more representative, from the historical point of view, of the glass industry in England over a considerable period than is practically possible in a collection limited to drinking glasses, and the shapes and sizes are much more varied. On the other hand, the metal is rarely of the same brilliant quality as that used for drinking glasses and, as the makers of the bottles mostly kept the utilitarian aspect well in view, there is far less of decorative and romantic interest connected with them.

EARLY EXAMPLES.—Small bottles dating from the 13th, 14th and 15th centuries have been found when pulling down or restoring ancient buildings. They were probably intended to contain relics or holy water, in some cases possibly water from the Jordan. They are

quite probably English, as the coarse greenish or horn-coloured glass of which they are composed, has been made in this country from very ancient times, and wherever any kind of glass is manufactured, it is probable that bottles of simple shape were made. They would be perfectly easy to make, whereas the technical difficulties involved by the addition of even the simplest stem and foot are considerable. It is said, however, that during the seventeenth and eighteenth centuries there were many superstitious practices connected with the burial of small bottles in churches and churchyards, so that many of them may be much later than their positions near ancient buildings and graves would seem to indicate. Some of the early flasks were ornamented with trailed and pinched decoration.

Seventeenth Century Bottles.—During the seventeenth century the manufacture of bottles was an important branch of the glass trade in England, an enormous number being made, both for home use and for export. The small ones, such as were used for medicines and perfumery, are very quaint, and though they are of simple form and devoid of any elaborate decoration, these homely little objects form a link, from the glass collector's point of view, with a period of which remarkably few English

drinking glasses and other more attractive shapes have survived.

" Spa water-bottles " of about this date are not uncommon. " Spa water " was a mineral water from the wells of Pouhon, and was a celebrated remedy in the seventeenth and eighteenth centuries. The shape of these bottles is that of a flattened gourd with a long and narrow neck. This form was adopted because it was easily packed for transport. Later they were covered with plaited rush to protect them from the risk of breakage in transit, as the water was sent all over Europe. As these bottles would not stand up, being rounded at the base, special square stands were made with sockets to fit the bottom of the bottles exactly. Champagne bottles were of almost the same character. (These, of course, are of foreign origin, but they are found here.) Venetian double flasks for oil and vinegar, after the classical Roman pattern, were imported at this time, and Greene gives a drawing for them. Similar flasks were probably made in England of flint glass, at the end of the seventeenth century and onwards. Towards the end of the eighteenth century they were made at Bristol of coloured glass.

The wine bottles of the early seventeenth century are of picturesque globular shape and of dark colour, almost black, much the same

in appearance as that used at the present day. Until the time of Charles I wine was matured in the wood, being drawn direct from the cask into bottles for immediate use, and not stored in them as it is now, in fact its sale in bottles was actually prohibited in 1636. This was probably because of the difficulty of making the bottles measure truly, as rather later, in 1689, Philip Dallowes, a green-glass worker, stated that the masters and workmen who made bottles were almost ruined by the Act prohibiting the drawing of wine in bottles. He says that he has " found a way of making bottles to an exact size." It was customary to seal wine bottles with a glass prunt bearing either initials, arms, or a date, and this custom makes a collection interesting as the development of the shapes can be traced. Mr. Francis Buckley notes an almost globular bottle with a tapering neck, dated 1657, in the Northampton Museum. This shape was eminently practical when the bottle was only intended to convey the wine to table, because it was capacious and stood firmly. It gives way gradually to the narrower form with high shoulders. This is not so picturesque, but as it takes up much less room, is much to be preferred from a cellarman's point of view, when large quantities of wine have

to be stored in bottles. These long-bodied bottles, too, are much easier to keep lying on their sides than the bulging ones. The evolution can be traced in the collection at the Guildhall Museum, London, where a number of them are arranged to show the gradual transition to almost the present-day type.

DECANTERS of white glass are descendants of the lovely Italian wine flasks of the Renaissance period. The early eighteenth century shape can be seen in the doll's house at the Victoria and Albert Museum accompanying some baluster stem glasses which were probably made about 1713. These solid-looking decanters have never ceased to be made and one sees almost the identical pattern at any public meeting when a carafe of water is supplied for the speaker's use. Throughout the early eighteenth century decanters are somewhat rare. One would have thought that they would have been much used when wine was so freely drunk, but they do not seem to have survived in any great quantities. From the prints and drawings of the period one gathers that wine was brought to table in the ordinary green or wicker-covered bottles without being decanted, at all events at the more convivial gatherings.

Some finely engraved wine decanters were made in the middle of the century with the vine

pattern of grapes and leaves to match the wine glasses decorated with similar designs; few Jacobite decanters are preserved.

The decanters of the port wine period are often of richly cut glass to match the glasses. They frequently have rings round the necks, which served two purposes. They made the grip of a possibly unsteady hand much firmer and they would also intercept any drops that might trickle down from the lip. The earliest of these decanters have pointed stoppers. The squat, flattened ones are of later make, about 1795 to 1820. Such cut glass decanters continued to be made during the nineteenth century, and there is very little to distinguish the earlier ones by except the richer colour of the metal and generally superior finish. They are made in sets of two, four or six, so that the butler and his subordinates could always have a full decanter to place on the table as the others emptied.

Ruby-coloured glass was very popular from about 1800–1830 or thereabouts in "Bohemian" glass, especially for small fancy liqueur decanters and glasses (toilet bottles were also made of it). The liqueur sets consist of six glasses and a bottle on a small tray. The outer skin of red glass is often somewhat coarsely cut to show a design of vine leaves and grapes in white, which

is generally unpolished, giving the effect of frosted glass.

Case Bottles.—Towards 1780 case bottles became very usual. They are of all sizes, small for scent or drugs, larger for spirits and still larger ones, with bottles holding nearly two quarts, for wine; these last are uncommon. The cases are often fine examples of the cabinet work of the period.

I have two little medicine chests of about 1785 which are fitted with small bottles for such things as "Dill-water" and "Tincture of Rhubarb"; the glass is of rather rough finish and not in keeping with the fine veneer and inlay of the cases. One of them is a beautiful piece of Hepplewhite's cabinet work. The design is almost exactly like one of the tea-caddies shown in his books. These bottles are generally considered to be Dutch, but there does not seem any particular reason for this attribution. One of my medicine boxes has the set of bottles nicely graduated to suit the different potency of the drugs, and the stoppers are of well cut metal as clear and as good as the English glass of the time. The larger case bottles, made to hold spirits, are also square, with high shoulders and short necks. The earlier ones have cut stoppers, the later ones often have moulded stoppers and gilded decoration. Another

set of case bottles has some small glasses of typical late eighteenth century style, gilded to match the bottles fitted into the lid. They are of the ordinary English shape, so I incline to the opinion that the whole is of English make. The case bottles with cut shoulders and lips are generally of rather later date. They are very difficult things to date unless the box remains, and if possible they should be kept in the original case and not removed into a cabinet. They are meant to be viewed from the top, and seen otherwise they appear malformed and clumsy.

Gimmal or Canted Flasks.—These have been made from Roman times, and there is a design for one among Greene's drawings showing a pattern which is exactly similar to the traditional shape still used for oil and vinegar. Other patterns show pinched and trailed decoration in a variety of designs. Some are of seventeenth century date, but they were made all through the eighteenth century and also in ruby glass at the end of the eighteenth and beginning of the nineteenth. It was an unpractical thing to do, as the colour disguised the difference between the two liquids, and it would be easy to pour oil when vinegar was required, and *vice versa*.

Nailsea Glass Flasks.—Much more numerous are the flasks of parti-coloured or enamelled

glass. These were probably made at Nailsea, a village not far from Bristol, which did a large glass trade at the end of the eighteenth century. They were possibly inspired by the enamelled souvenir spirit bottles of Dutch and German make so popular as gifts during the seventeenth and eighteenth centuries.* English glass-workers were conversant to a certain extent with the art of enamelling glass, but apparently very few were skilled at it, and these very thin lines of colour and dragged marblings presented much fewer difficulties while giving a brilliant effect. They are made of all sizes, some holding a quart or more, others only a "thimbleful." The shape recalls the ordinary spirit flask, and possibly they originally may have been filled with some kind of ardent liquor, as Bristol was famed for its wine trade.†

* These square foreign bottles were largely made for gifts to lovers, and (Mr. Hartshorne suggests) to soldiers. Mottoes, figures and rough floral designs form the principal ornamentation.

They sometimes have had bands and tops generally of pewter, but these are often lacking. No doubt they were frequently used for spirits and perfumes, but more often probably they were simply ornaments. They are still made, but the decoration is of a perfunctory character, and they are very dull and poor things.

† "There are no fewer than fifteen Glass Houses in Bristol, which is more than are in the City of London. They have indeed a very great expense of Glass Bottles by sending them fill'd with Beer Cyder and Wine to the West Indies."—*Defoe, Tour through Great Britain,* 1722.

JUGS do not appear as early as one would expect in English glass, and even those of later date are by no means common. Some made of coloured glass are thought to have come from an early eighteenth century glass-house at Hopton Wafers in Shropshire. The splashes of opaque red, pale blue and white, on a darker clear ground, seem to be characteristic of this glass-house, such pieces as a pale amber jug splashed with red, white and pale blue, and a large jug (to be seen in the Shrewsbury Museum) being typical. They are very similar to Nailsea jugs, which, however, are mostly found in a darkish green with white edges and spots. Most of these eighteenth century jugs were probably made for ale and cider, and many are engraved to correspond with the glasses. Just as the small capacity of the ale glasses is noticeable, so these jugs seem remarkably small. I have one dating from about the end of the century, beautifully decorated with barley and hops, which barely holds three quarters of a pint, but it was, of course, intended for really strong liquor, which was partaken of in comparatively small quantities, and even then had a sufficiently potent effect. It is the bottom jug on Plate XXVIII.

"Pure Ale" was sometimes engraved on well-made glass jugs, but it would seem that

they must have been for tavern use, as in a private house the commendatory phrase would hardly be necessary. Water or ale jugs, plain but of the rich dark metal of the end of the century, are found in a variety of patterns. The shapes hardly date them, but the pontil marks give a fair indication of their period. If it is quite rough they are almost surely of eighteenth century make, the ground off mark indicating a date somewhere about 1800 or after. Cut glass jugs are treated of in Chapter IX. About the middle of the nineteenth century the fashion of having a jug of water and a pair of goblets placed on the table for dessert led to numerous handsome sets being made, but though they are often opulent in character, the decoration is generally extremely dull and uninteresting.

VARIOUS.—There are numerous small bottles which have not very much interest outside the fittings, such as pepper pots and toilet box flasks. It seems probable that in many cases cut glass cruet stand bottles are replacements of earlier kinds. Original bottles before the end of the century are sure to possess the pontil mark at the bottom. Some interesting blue Bristol cruet bottles are described under "Coloured Glass" (see page 186).

The small double-ended scent flasks of coloured glass often seen in curio shops are not old. They generally date about the middle of the nineteenth century.

# CHAPTER XIII

## OPAQUE AND COLOURED GLASS

*(See Plates XXIX, XXX)*

OPAQUE Glass has been known from early times; and was largely used by the Romans in their more luxurious productions, especially those inspired by the semi-precious stones. Its fabrication appears to have ceased through the succeeding centuries, at all events no examples have survived, but later its manufacture was revived and the Venetians and their copyists were very expert in its manipulation, using it not only for complete glasses but also for the white lines of their wonderful filigree decoration.

The opacity is caused by the addition of oxide of tin and other materials in varying proportions to clear glass. These substances are also used in making opaque enamel, which, after all, is only a special kind of glass differently applied.*

* Merret's English translation of Neri's "Art of Glass" (1662) gives the following ingredients for making "A fair milk white called Lattima: Take of Crystal Fritt twelve pounds, of calcined Lead and Tin two pound, mix them well with Manganese prepared half an ounce."

During the seventeenth and eighteenth centuries its manufacture was very general, especially in the Low Countries and Bohemia. Some of the flower vases made at Liége are very pretty, the white glass being daintily painted with enamel colours in designs of festoons of flowers and delicate tracery. The handles are decorated with characteristic pinched work, done with patterned pinchers. Bohemia was also renowned for "milch glass" or milk glass, and tumblers, mugs, bottles and such things made of it were decorated with Watteau scenes and floral designs. The technique is often good, but the shapes are generally clumsy and the decoration insipid.

Bristol Opaque Glass.—To the collector of English glass the most interesting of all opaque glass is that made at Bristol from about 1762 to 1787. It is known as "enamel glass" and differs considerably from the ordinary opaque glass, whether made on the Continent or other English glass-houses. Its characteristics should be thoroughly studied, and there are undoubted pieces both in the Victoria and Albert Museum and the British Museum, which will afford a trustworthy guide.

The discovery of a genuine specimen is one of those entrancing possibilities which leads the enthusiastic collector to search through the

trays of " miscellaneous ornaments " which are, in accordance with the time-honoured traditions of country auctioneers, almost invariably put up at the end of the sale of glass and china. This ware is more likely to be found among the belongings of descendants of an eighteenth century merchant or captain of a ship engaged in the coasting trade, than at an auction of things belonging to those of higher degree, for these pretty trifles were made as substitutes for the high-priced porcelain of Europe and China, for those who could not afford to spend much money on such expensive luxuries.

METAL.—The colour is a solid white, very rich and creamy, though not at all yellowish ; when held up against a light it is semi-transparent to about the same degree as Oriental porcelain. There is no ruddy opalescence even if held against a flame, there is no bluish shade round the edges where the glass is thin, and no streakiness or marbling. It is most like soft glaze porcelain, or white enamel, such as a watch face. The surface is fine and smooth but not extremely glassy. The glass is fairly thick and noticeably heavy even in proportion to its thickness, because of the large proportion of lead which was used in its manufacture. It is, however, very fragile, and this has led to the destruction of a great number of pieces.

It is said that putting it down sharply on a marble mantelpiece is sufficient to shiver it to fragments.*

The Range of Objects.—The list of objects made of the true Bristol opaque glass, and decorated in enamel or gold, is a long one, comprising almost all the things which could be made out of the material as long as they were not likely to be subjected to heat in use.

Tea and coffee pots or cups and saucers, for instance, were not made,† but we find cruet bottles, for oil, vinegar, pepper and mustard with the usual floral sprays and lettering, ornamental jars with covers, candlesticks, teapots, tea bottles, vases, sugar dredgers, milk jugs, salt cellars, plates, finger-bowls, scent bottles, beakers and flasks, amongst the authentic pieces, and some of them are of really delightful shapes.

Pontil Mark.—As with all old glass this is a point to be studied. True enamel glass having been made before 1782 comes in the period when all glass shows it. It is generally very roughly

* The mistake is sometimes made of calling it "enamelled" glass. The decoration *is* often enamelled, but the reference is to the actual body of the glass which is almost exactly like solid white enamel.

† Cups and saucers and teapots were made in Spanish, German and other foreign opaque glass, but not in true Bristol Enamel Glass.

broken off and the twist lines, showing that it has been pressed on with a circular movement, are often visible. Sometimes it shows that clear glass had been used in fixing the rod.

FITTINGS.—The tops of pepper pots, tea bottles, etc., are generally of silver or gilt metal. Those at the British Museum do not appear to be the original mountings. That on the mustard pot is apparently intended for a pepper pot. The only mark that is legible bears the date-letter for 1801—2 and the Sheffield hall-mark, which is much later than the probable date of the bottles, which, to judge by the lettering, decoration and documentary evidence, must be about 1760—70.

DECORATION.—The style of the enamelled decoration varies, being perhaps most frequently of a floral character, often consisting of detached sprays, or little bouquets. Other pieces have birds and flowers treated in an oriental manner. The Trapnell collection included a particularly fine vase with a Chinese group of figures. Some pieces are decorated with sprays in gold only, lightly fired, or oil gilt. It is probable that the white vases of Chinese shapes were originally treated in this way. If so, we must be thankful that it has worn off, as it must certainly have distracted attention

from the exquisitely graceful curves of the outline.

Michael Edkins, who was the principal decorator of the best pieces, had an interesting and varied career. He first worked in a pottery at Bristol, where he was employed as a china painter. These works failed, and he was thrown out of employment. After some time, during which he acted as coach and general decorative painter, he turned his talents to the ornamentation of glass, and his productions in this line are dainty and interesting, though the general effect is somewhat dry and liney. This was, I suppose, because the enamel colours really required rather more heat to soften them than the glass ground would stand without warping. He was not attached to any one firm, but was employed by several Bristol glass-houses to decorate their wares. No doubt, they accumulated orders till they had sufficient to make it worth while to obtain his services for a time. He worked principally, however, for Vigor and Stevens. His talents were of the versatile order, and he also undertook work of a larger and bolder character, such as the colouring of bas-reliefs in a church.

According to the ideas of the present day, the rates of payment for his work were exceedingly low. Of course money was of more value

then, and the standard of living not so high, still, even proportionately, the payments seem almost incredibly small for the work of such a capable and clever craftsman as Michael Edkins. One reads with wonder the following prices for decorating :

| | |
|---|---|
| 4 Enamell Cannisters ..... ..... | 1/– |
| 18 Enamell Basins ..... ..... | 1/6 |
| 1 Sett of Jars and Beakers, 5 in a sett ..... ..... ..... | 2/– |
| 13 Canns and Milk Jugs ..... | 1/1 |

but these are authentic figures from his own ledgers, which have survived and are quoted in Mr. Hugh Owen's " Two Centuries of Ceramic Art in Bristol." These ledgers also enable us to identify with a further sense of security the blue glass decorated in gold, which is so often found in the form of bottles and decanters for table use, and the smaller pieces, such as scent bottles. Mr. Owen thinks the lowness of the prices quoted points to the probability that the work was of the cheaper quality done in oil or varnish colour, which was hardened by heat, but not properly burned on, as were the true enamel colours. It appears to me, however, that if " Hyacinth glasses " could be decorated in gold at twopence each (also quoted from the original ledgers) that the true enamels could be done as cheaply ; the cost

of material being negligible in the latter case. Besides, the cost of firing would not be included in the charge, which is, of course, for the actual painting.

Other examples which he decorated have less artistic interest, but would be much prized for their historic value if specimens could be found. For instance, in 1763 we find the items: "To six Enamel Pt. Canns wrote Liberty and no Excise at 4d. 2/-." In 1766: "To 6 Long dozen fine wine wrote Pitt and Liberty at 3d. £1 16s. 7d." ("Ceramic Art in Bristol." Hugh Owen, page 380). At that time the question of the Excise was moving every rank of Society, and the prints and caricatures of the day reflecting the popular feelings of the nation are full of references to this hated project, and Pitt was identified as the people's champion. No doubt in many a tavern, as in higher circles of society, his health was drunk with musical honours, and these mottoed glasses would add point to the toast.

FRAUDS.—There do not seem to be any imitations, worthy of the name, of the genuine opaque Bristol; but the collector must make sure that the points enumerated above are all embodied in any pieces which he buys as such, as, either owing to ignorance or lack of conscience, too many dealers try to pass off the

coarsest and clumsiest pieces of "milk and water" glass of English and Continental manufacture, especially mugs, bowls and bottles. Among these semi-opaque things there are few pieces to be found that are worth having. Occasionally an interesting shape or pretty decoration is found, but on the whole they are rather dull.

Vases and such things are yet made in Holland by the old method, having a pontil mark. So, though glass without it is undoubtedly modern, its presence is not a proof to the contrary. But the metal of these is, of course, not of the real opaque glass, and a very little study will serve to make the distinction clear.

Sometimes people who have not long started their collecting career are puzzled to distinguish between opaque glass and porcelain. The question, of course, would not trouble anyone with much acquaintance with either material, as it can be easily settled by an examination of the bottom of the object. The only opaque glass which really is sufficiently like to leave the matter doubtful is that made before the end of the eighteenth century, which always has a pontil mark on the bottom. But the mistake is possible. I know of a bowl which the owner had always believed to be Oriental porcelain, the bare possibility of it being anything else

never having occurred to her, till the distinct pontil mark was pointed out.

COLOURED GLASS.—The most beautiful things and the most hideous in the way of glass-ware are to be found among the coloured glasses. The early Venetian glass shows us of what the material is capable, in its perfect range of rich and delicate tints, while, on the other hand, a little of the nineteenth century coloured glass, though it never reaches the artistic perfection of Venetian work, or comes even within measurable distance of it, is nevertheless often very beautiful in colour, and shows quaint and interesting workmanship. It does not seem to have been made very early in the eighteenth century over here.* Mr. Hartshorne describes some sapphire blue "drawn" wine glasses which appear to be fairly early, but they are very rare pieces.

BRISTOL.—Coloured glass was made in this city about the middle of the 18th century. Especially celebrated is the very fine dark blue glass decorated with gilding, some of the best pieces recalling rich specimens of Chelsea china. There are also plainer things, such as cruet bottles and decanters, and most delightfully

* Of course the ordinary "green" and black bottle glass was made. The remarks above only apply to ornamental coloured glass.

quaint little jugs. The Bristol blue glass is of a very rich tint and the handles of jugs have a characteristic double pinch. There must have been quite a large trade done in the supplying of blue glass liners to silver salt cellars and sugar basins. The original glasses show a distinct pontil mark, but a great deal of old silver has comparatively modern glass in it.

The mugs, jugs and flasks marbled with different colours are attractive in this respect, especially the blue and white. The mugs threaded with white while half-blown, and softened off till the colours appear in alternate stripes, seem to be especially characteristic. Bristol splashed glass is decorated with irregular blotches or spots of various tints, black, purple, and white, and sometimes green.

NAILSEA.—The glass works at Nailsea (which is situated about nine miles from Bristol) are said to have been started in 1788, and glass-making was carried on there till well on into the nineteenth century. Marbled flasks and bottles of different colours, and a not very attractive kind of glass with white splashes and spots on a dark grey-yellow or (occasionally) dark blue ground are the most characteristic varieties which are identified with this glass-house. Sometimes a white rim was added to jugs and vases, which was a decided improvement.

HOPTON WAFERS, SALOP.—There was a glass-house at this place in the eighteenth century, where coloured and variegated glass is said to have been made. The following objects are described as probably having been made there: it would be interesting to learn of any others. A "mead cup" slightly évasé in amber glass splashed with white with a folded edge, another with a waved lip in brick-yellow glass full of minute bubbles and spirally striped with dark blue lines. A pale amber glass jug 8½ inches high, splashed with red, white and pale blue. A bottle 6 inches high, rather darker, and splashed white. There is a jug in Shrewsbury Museum of darkish green splashed red, white and pale blue, which may have come from this glass-house.

NEWCASTLE.—There have been glass works here for centuries, but the coloured glass that can be identified as coming thence is of late eighteenth or early nineteenth century date. A pale semi-opaque green like a lily of the valley leaf is most characteristic. A pale shade of blue was also made there, but they are all "late glass" and quite uninteresting.

YARMOUTH.—Some opaque white glass of the end of the eighteenth century is found inscribed with the name of a Yarmouth glass and china seller "Absolon," but whether it is a local

manufacture is uncertain and the probability is that it was made elsewhere. Possibly the decoration was applied locally, as appears to have been the case with china objects.

The following pieces may be seen at the Victoria and Albert Museum, on loan from Colonel Croft Lyons. A Masonic mug of rather bluish opaque white glass with symbols of the craft. It is further decorated with stars and a fancy border all executed in gold. It is barrel-shaped and signed on the bottom "Absolon Yarmth, No. 25." A dark blue tumbler of cylindrical shape with "A trifle from Yarmouth" in a star-shaped ornament surrounding a circle with "For my dear Emily" in gold.

VARIOUS.—There was a considerable amount of coloured glass (principally rich purple, dark blue, dark green and ruby), made at the beginning of the nineteenth century in the squat and ugly shades peculiar to the period. The finger-bowls, however, are often quite pretty, more particularly those which are only slightly cut round the base, but there are no cabinet pieces among them.

There is a kind of apple-green glass from the early part of the nineteenth century which is, unfortunately, made in ugly, heavy shapes, but the colour is very interesting by artificial light, showing up a beautiful golden shade.

It is a bad colour for decanters, making port look most unattractive. It is better for sherry and golden liqueurs. Decanters, wine glasses, finger-bowls, knife rests, etc., were made of it. It is often ascribed to Nailsea, but there seems no real reason for this attribution. The Nailsea green is a much darker, heavier shade.

Reproductions.—Coloured glass of the same designs which were in vogue ninety or a hundred years ago is being made in considerable quantities again, especially the purple and green finger bowls and those that are cut through an outer skin of coloured glass to show the under layer of white. The same methods of manufacture being still used these reproductions are extremely like the originals and indeed are quite as good. The glass of that time showed no subtlety in its curves or shapes, and what beauty or merit it possesses lies in the rich colouring and accurate cutting, and in these matters our present-day makers are as expert as their predecessors.

# CHAPTER XIV

## FRAUDS, FAKES AND FOREIGNERS

IT is a most unfortunate thing that no sooner is any class of object coveted by collectors, than the shops become full of imitations. It would seem that if the amount of skill and ingenuity displayed in making them could only be applied to legitimate ends, we should soon have a Twentieth Century Style which would be worthy of the name. But originality is lacking, and when the workman departs from an exact copy he generally gives the whole thing away at once.

The detection of fraudulent reproductions of eighteenth century glasses is in many cases extraordinarily difficult, and it may be said at once that there is no infallible test by which they may be discovered. The first and last thing that is important is for the collector to educate his eye and his hand by constantly examining old specimens and familiarising himself with their qualities. He will thus obtain a

kind of instinct which will be a safeguard against all but those very skilful and artistic forgeries which would deceive even the very expert.

The first point about collecting is where to buy. People sometimes ask me: "Where should I go to buy good old glass?" Now there are two answers to this question. On the one hand, you may go to a reputable dealer, select your pieces, pay his price, and having got his guarantee that they are genuine antique untinkered specimens, put them in your cabinet and rejoice in their beauty. If you can afford to do this, well and good, but if you cannot there is no need to forgo collecting old glass. You can search out and find your specimens yourself in out-of-the-way places, the shops of small dealers, country inns, little auctions and other happy hunting grounds. Your collection will be long in the making, it will not be large, important pieces will be few, but—you will love every bit of it.

It is for this second class of reader that this book is written, and he is really the most likely to bring to light those hidden treasures (which surely must be waiting to be found) of Ravenscroft's sealed glasses and of glasses which exactly coincide with Greene's drawings.

But he must beware, or he will fall into one

of the numerous traps which are set for bargain hunters.

As this book is intended for beginners as well as for more advanced collectors, even the simplest frauds will be dealt with, for things which are quite obvious after even a little experience are sufficiently puzzling to the uninitiated.

PONTIL MARKS.—The most easily noted point is the pontil mark (see the chapter on "Manufacturing Processes," page 224) invariable for all glasses (except a very few cut pieces) till the end of the eighteenth century. Generally this was rough with an unfinished appearance. Only comparatively rarely in the older glass was it ever snapped off sharply leaving a slight clean spot; far more usually it had jagged edges, and often a few black specks.

The ground-away pontil indicates a glass of from 1800—1825, roughly speaking, sometimes later. Earlier cut glasses occasionally have a polished-off pontil, but the best cut stems often have a pontil mark as rough as any other kind. If there is neither pontil mark nor sign of there having been one, it is too late to have any interest from a collector's point of view.

FEET.—Then look at the edge of the feet. Use has generally worn off the polish just where it has stood on shelves and tables, leaving a

dull surface almost like ground glass. This of course can easily be imitated, but in some of the more blatant examples of the forger's nefarious trade it isn't, and the edge of the foot is as glossy as when it was made. The surface of most old glasses shows here and there tiny scratches, where sharp bits of grit have caught on the duster and the drying cloth. These may be looked for with a magnifying glass. It is a point in favour of a glass if the scratches run in all directions, as this shows they have not been added on purpose by a hasty rub with a sandy cloth, which is apt to make them run one way.

The shape of the foot is another point where the imitations are often pitiably weak. Instead of the centre of it rising up to meet the stem, either by being actually slightly domed or by having an extra thickness of glass there, the foot is simply a flat disc to the middle of which the stem is stuck.

STEM.—If these parts are all right, pass the stem between the thumb and finger. It should feel quite smooth, or very nearly so. Anyhow one should not be able to feel a very noticeable twist, and the stem should not diminish a great deal in thickness towards the centre between bowl and foot.

If it is a spiral-stemmed glass the twist should

always run in the direction of a corkscrew. Large consignments of spirals with the twist going the wrong way were consigned to England from (I believe) Holland about the year 1905. (They seem to make them run right now.) Some collectors are rather apt to say, " Here is a good spiral, it is therefore English," and " Here is a bad one, it is therefore Dutch." The distinction is by no means so simple a matter. Some foreign glasses have twists every whit as fine and as regular as those made here. But English twists do seem to have been always more opaque, the proportions of bowl to stem better balanced, and the lines are generally truer. I do not think the " milk and water " twist is ever found in an English glass, and on the whole there is a thinner coat of clear glass outside the spiral in our glasses, but in many cases absolute certainty is impossible. Number 2 in Plate XXV is a foreign glass and shows how perfectly evenly the spirals were made at times in Continental glasses.

The forged glasses mentioned above varied very much in quality, some being very good, others showing a very poor spiral, often with a coloured streak. Coloured threads, by the way, are favourites with copyists, who seem to think a red line will distract attention from the extraordinarily weak way the bowl is stuck on to the stem.

Some of these poor imitations simply consist of a length of rod between a bowl at one end and a flat circle of thin glass for a foot at the other, just like the miserable, feeble glasses which were considered light, graceful and "artistic" at the end of the nineteenth century. There is no thickening of the bowl at the junction with the stem and no raising up of the centre of the foot to meet it. The three parts of the glass are obvious, and there is no blending of the lines into a harmonious whole.

Bowls.—There are no definite points which distinguish forged bowls, the differences being in the lines, and though the educated eye perceives them at once, they cannot be explained in words. Bowls with thick lips are foreign. The plan adopted in some Continental glass-houses of grinding down the edge does not give the fine tapering lip of the English method.

Metal.—The colour of genuine old glass should be rich and rather dark, for the better glass; sometimes a tint of green, sometimes of brown is noticeable. For Waterford a touch of blue, but never a cold, watery-looking appearance.

Tiny flaws, such as grains of sand or even bubbles sometimes appear in old glasses, deemed by their makers good enough to engrave or otherwise decorate, but the finest old pieces

were free from such blemishes as a rule. This does not apply to pieces before 1750, or more or less experimental pieces.

There is one change in the tools used that has made a difference in the appearance of glass. The tool used for pressing the bowl of the glass into shape is now of wood, which, of course, chars by contact with the hot glass, and does not leave the slight ripples or waves on the surface as the old iron tool used to, which undulations can be seen by holding the glass at a certain angle to the light. This, however, is copied nowadays.

*Everything,* in fact, is copied, and well copied.

The metal is, however, where the modern forger trips up oftenest, for the glass used nowadays is too pure, too white, too glistening. Mr. Hartshorne's description of "the shrill perfection of modern glass" hits it off very well. Yet commoner glass is too poor, and even if it is not quite white, there is no depth in its tint. This is most fortunate for collectors, because it is really the only thing which cannot be imitated, and therefore any time is well spent that will teach the beginner to distinguish between the good and the bad. Not only should the fine pieces in good collections and museums be studied, but also the appearance

of obvious frauds be noted, and the differences compared mentally.

FAKES.—There is one class of fraud which is particularly hard to detect, and that is a good old glass decorated by the addition of engraving. When this is artistically done, there is no doubt that some of the glasses are calculated to take in anyone but an expert who understands, not only the artistic side of the question, but is also acquainted with the methods of work in use at the time they were supposed to be made.

CAUTIONS.—It is a good and safe rule never to buy any extreme rarity at a high price without a guarantee. The frauds are chiefly those offered at a medium price. If the proper market price is asked, and the purchase is made from a first-class firm, you are fairly safe. In any case, if a full description is included in the invoice, and the object is afterwards found to have been wrongly described, the purchase price must be refunded. A really cheap glass, where less is given that the present-day cost of manufacture, is even more likely to be all right. The greatest number of mistakes are made when purchases are made at pretentious shops at prices which are absurdly cheap for really antique and rare specimens, but which show a very good profit upon the wholesale terms for reproductions.

In most towns frequented by tourists there

will be found one or more curio dealers, where a great deal of pseudo-antique brass ware, such as candlesticks, knockers, tobacco stoppers and such things, lies cheek by jowl with Mason ironstone ware (made yesterday), Toby jugs of different species all hot from the kilns, wavy outlined mirrors with gilt fowls of indeterminate species on the top of them, and mahogany trays with inlaid shells, all combining to make a picturesque ensemble, eked out with a genuine old chest or two, some second-hand books and miscellaneous rubbish of varying age. Amongst this heterogeneous collection one is almost sure to find some coarsely moulded goblets with square bases, some white spirals with thinnish stems, a few ale glasses and an enormous goblet with an air-twist stem. Any of the more picturesque towns can show several such shops, and it is a perpetual marvel to me who buys all this rubbish —for rubbish it is. Very often some of this glass is of fair appearance, but a mere glance at the other obvious imitations ought to deter anyone from even examining it.

It is a very good rule, unless you have considerable experience or are willing to risk disappointment, not to buy *anything* from a shop where you have spotted even one reproduction sold as genuine. When once a dealer takes the downward plunge and starts

selling modern fakes, he finds it so much less trouble to obtain these from the traveller who calls regularly, than to hunt round (often with precarious success) for additions to his stock, that he seldom worries to do so. The constant influx of visitors brings him an ever new clientele, only bent on obtaining something quaint and " artistic " as a souvenir, so that the fact that no sooner is one curio sold than another exactly similar takes its place is immaterial.

Americans are great purchasers of this trash. One lady to whom I was describing the joys of the Caledonian Market at once announced her intention of going there. I advised her to buy nothing except under the advice of someone who knew the " tricks of the trade," as many of the " bargains " would be dear at any price. However, she assured me that did not matter, as old things were very scarce in her part of the world. " And we so dote on antiques, we don't care whether they are *reel* or not." There is, I suppose, this idea behind much of the buying of these pseudo-antiques. Copies, even poor copies, of old things are often much more interesting than the absolute inanities or eccentricities of much modern design.

A degree higher up in the scale we find the bait laid even more temptingly. There are shops (often, I am sorry to say, presided over

by ladies) where a good many really old things of medium value are to be found, and only the better sorts and more elaborate things are fakes. Let us assume that you want to look at something out of the window. The glass, often a Jacobite emblem glass, is brought out, and the price named ; it is a nice glass, not over dear, yet there is perhaps a hint of something that you do not quite like. You examine it a little doubtfully, it seems all right, and yet—"You would guarantee it genuine?" "Oh yes, certainly," is the quick reply. "You would guarantee it *in writing?*" you insist. "Well, I don't know about that, we do not care to sell to customers who do not take our word," and then there will probably be some references to the fact that they are an old-established firm, and in the end a most decided refusal to commit themselves in writing—and you leave the shop without the glass, if you are wise.

Amongst the glasses the most frequently copied are square-base goblets, opaque spirals, coloured spirals, and air twists with a wreath of vine leaves round the top. Rather less frequent, because more expensive to make, are the bulbous baluster-stemmed glasses with large bowls and a coin in the stem, and the engraved Jacobite portrait glasses. It seems incredible that anyone could be foolish enough to think

that it should be possible to buy a genuine specimen of the latter for twenty-five shillings at the present day from an ordinary dealer, but I know of a woman who owns a crudely engraved modern specimen of which she is extremely proud, for which she gave exactly that sum. It was twenty-five shillings thrown away, but really she deserved nothing better, because a little study would have told her that the portrait glasses were not engraved on the trumpet-shaped bowl (or at least it was most exceptional), and a little reflection would have convinced her that it was extremely unlikely that the man would sell her for one pound what he could easily get ten times as much for elsewhere.

The only way to get bargains in the recognised collection "lines" is to go yourself to small auctions in out-of-the-way places, to make friends with the smaller dealers, or to get permission to examine the glass cupboards in farm-houses, country inns and cottages.

If prices in these places are at all high and you are not sure of your judgment, leave them severely alone. Even in out-of-the-way places the tiniest sale is sometimes "salted" by the addition of a few trumpery items from an antique-dealer's storerooms. Reserve prices are sometimes put on such things to insure

against loss, but there are generally a few people who will bid up "antiques."

Another fallacy about auctions is that, when bidding against a dealer, you are getting a bargain if you just beat him. The novice at the gentle art of buying at sales is apt to say "I got it for thirty-five shillings; Mr. Jones, the dealer, would have given thirty and no doubt put thirty per cent. on to it." Many things enter into the question of a dealer's bids. One is that he does not like "amateurs" to come to sales at all, and tries to discourage them by out-bidding them for anything on which he thinks they are keen, and if possible tempting them on to overbid in less desirable cases. He may have a large stock of similar things, and wish to raise the market price by getting a record value. Finally, you and the dealer may both be mistaken. Dealers are by no means infallible, and are often very ignorant, knowing little more than what they have picked up from their customers.

Take no notice of anything you overhear at an auction sale. Dealers do not "give away" much useful information, and it is quite probable that the casual observation, "Nothing genuine in *that* lot," made apparently for the benefit of his friend, is spoken loud enough for you to hear "accidentally on purpose."

Outside drinking glasses, perhaps Waterford glass is the most imitated of all glass. The slightly bluish tint of the original can be obtained by the admixture of certain ingredients in the glass, or a faint bluish shade temporarily given to an ordinary piece by rinsing out the inside with a wash of transparent blue dye.

# CHAPTER XV

## FOREIGN GLASS

THE collector of English glasses will constantly come across foreign pieces. The novice is sometimes at a loss to distinguish them from those of native manufacture, and indeed older collectors occasionally find it hard to draw the dividing line firmly. The following notes on the kinds more generally met with may save beginners from purchasing the dark green, flat-footed roemers or the ornate coloured goblets and other modern atrocities which are sometimes found masquerading as "Fine Antiques," but the notes are not intended as a guide to collectors of foreign glass.

VENETIAN GLASS.—Venice is the home-land of European glass-making. From the end of the thirteenth century, and probably considerably earlier, the city has been famous for its glass. It was for centuries the head-quarters of the manufacture and succeeded in keeping the trade almost entirely in its own hands. All the glass-workers were obliged to follow their

trade on the island of Murano as the furnaces were considered a danger to the city. Perhaps also the fact that there they could be better supervised and guarded had something to do with this regulation, as there was a constant fear that they might leave the country and impart to foreign workmen the knowledge of the craft which poured so much gold into Venetian coffers. However, now and again, glass-blowers evaded the edicts against emigration, and as they could not be punished personally, the laws ordained that all their near relatives should be put in prison ; if this did not avail, emissaries were despatched to seek out the fugitives and assassinate them. These laws were continually being confirmed and strengthened, but the rewards for breaking them were very tempting, and apparently flight was not uncommon.

Glass-makers, though they were bound by law to exercise their art only within the Venetian district, had compensations in the shape of very special privileges such as were given to no other class of workpeople. For instance, if one of their daughters married a nobleman the offspring of the union was held to be noble. The whole of the glass-workers formed a very proud and exclusive caste keeping the secrets of their art strictly to themselves.

Most of the fifteenth century glasses, though

very light as to actual weight, had a rather heavy appearance, being modelled on the Gothic silver standing cups.

Rather later, the classical influence of the Renaissance began to have an effect on the shapes of the glasses made at Murano, and the lines are much more truly "glass shapes" than those earlier made, which recall silver very forcibly, and probably the most lovely glass ware ever made in Venice dates from this period.

Of course, it is all but impossible that an ordinary private collector should ever be able to buy a fine Venetian glass of early date. They are probably all in Museums and the great collections, and there is no use sighing for the moon.

During the sixteenth century, the Venetian glass trade was at the height of its prosperity. So far, though spasmodic attempts were continually being made by the rulers of other countries to entice the glass-workers to leave Murano and teach their subjects the whole art of glass-making, their efforts were very unsuccessful, and Venice still retained the bulk of the trade. The iron hand had occasionally to be stretched out to erring workmen who disobeyed the mandates of the Council of Ten. The workmen who had accepted the Emperor

Leopold's (1640—1705) offers to settle in his domain were sought out and assassinated, and some workmen who had come to England were persuaded to return by threats of all kinds of punishment, if they refused. The poor men were in an unfortunate position. They were faced by a demand from Venice to return at once or they would be sent to the gallows, while the English insisted that they should stay and work out the amount of money which had been advanced to them, under pain of the gibbet. Possession was nine points of the law, for the English backed up their argument by imprisoning them in the Tower of London till the matter was arranged. They ultimately got permission to finish their contract and then return to Venice.

During the sixteenth century Venetian glass became decidedly thinner and lighter and relied less and less on enamelling for its beauty. The filigree was elaborated and the substance of the glass improved and different colours were employed.

Blue glasses were exported to England in considerable number, if one may judge from the inventory of Henry VIII's belongings which contains many blue glass objects and many of "blue glass partly gilt." It is astounding that most of those glasses should have perished.

Of course they were fragile, still they were not things for common use, one indeed having a "case of lether lyned with crymsun velvat." If they had been of precious metal their destruction would have been easily explained, but how so many of such beautiful and highly valued objects came to be destroyed is very strange.

During the seventeenth century the trade was still very large, though here and there throughout Europe glass-houses were springing up in competition with the Venetian manufacturers, who were, however, still unrivalled for "curious glasses." Those elaborate shapes of dragons, lions, gondolas and other fanciful forms we hardly think of as having ever been seriously intended as drinking vessels, yet they were so used, though no doubt not for everyday purposes.

Such *tours de force*, admirable as they are from the technical point of view, are often carried too far. The designs are frequently extravagant, being fantastic and lacking the exquisite grace of the early Renaissance examples and the moving dignity of the still earlier Gothic pieces. Happily the simple domestic pieces retain the grace and charm of earlier days.

At the end of the seventeenth century the fortunes of Venice began to wane. Taste had changed. Every country made its own glass

and therefore the fragile wares of Venice were at a discount. Certain classes of work continued to be made throughout the eighteenth century, but the glory had departed. Attempts were made to introduce the all-conquering Bohemian style, but the Senate for a long time forbade it. In 1736, however, Briati obtained permission to establish a furnace in Venice and met with considerable success both in making glasses by the Bohemian process, and in reproducing the ancient Venetian models. Many pieces of Venetian glass which are found in English country house show-cabinets belong to this period. By the end of the century, however, the art had become a mere trade and the glass-blowers sank to the level of ordinary artisans.

METAL.—The characteristics of Venetian glass are its extreme lightness in weight, and the slight cloudiness of hue ; the " colourless " glass being sometimes a little milky, sometimes greenish, brownish, or horn-coloured.

SHAPES.—The ease with which it is worked has led to its being made in charmingly spontaneous shapes. General characteristics of the simpler drinking glasses are a very open bowl, a high, often almost conical, foot with a folded edge, a stem, slight as a rule in proportion to the bowl, and any bulbs or excrescence are generally

hollow. In the design there is usually a sense of perfect poise and balance.

Decoration.—Engraved decoration is rare, the glass-blowers relying on their skill to give sufficient beauty to their work. Enamelling and gilding adorn the earlier pieces and sometimes diamond-scratched designs.

Reproductions.—The old shapes have been copied both by Briati in the eighteenth century and in recent years, but the metal is different, and there is a lack of spontaneity about the work, much of that made now being from indifferent models, relying for its appeal on the intricacy of rococo ornament, with which it is overloaded. It is hard to obtain the good simple models on pure lines.

Glasses in the Venetian Style.—During the years immediately preceding the decline of the Venetian glass industry, all over Western Europe glass-work houses were springing up, aided and encouraged by the rulers of the various countries. Venice was endeavouring to deter her workmen from leaving by the imposition of pains and penalties, while her would-be rivals responded by making more and more tempting offers. Avarice generally won the day over fear and patriotism, with the result that " verres à la façon de Venise " were made in several districts in France, in the Low Countries

(especially at Liége) and other parts. The general lines of the manufacture were in each country modelled on the Venetian plan, the metal was much like that of Murano, as the method of manufacture was identical, the workmen being either Venetians or their pupils. The results, however, varied to a certain extent. In the first place, the conditions under which the men worked were not the same. Perfect work can only be done under suitable conditions, and often the surroundings must have been far from ideal. Then the materials varied and different sand produced different qualities of metal, each having its own idiosyncrasies, with the result that the shapes made by it differed subtly from the original. Finally each country had its peculiar drinking customs and demanded shapes to suit them, so though glasses "façon de Venise" have points in common, they differ much from each other.

GERMAN GLASS.—Early German glass was much influenced by Venetian shapes and methods. During the sixteenth century, however, the characteristic enamelled glass was made in distinctively national shapes. There were many varieties such as the Krauts-trunk, the Passglas, the Humpen, and the Willkomm. The best-known and most popular

are large cylindrical beakers of white or green metal enamelled with the coat of arms of the owner or the arms of the different states on the wings of an eagle. A usual pattern shows the Emperor and Electors of Germany with the arms of the owner below.

They were made during the 16th, 17th and 18th centuries, and have survived in good numbers as they were looked upon as very special pieces and were highly esteemed. These same shapes have been copied both during the last century and this. Though the copies are lacking in the spontaneity and neatness of execution of the old ones, some of them are very good.

Bohemian Glasses.—During the fifteenth and sixteenth centuries, there were several glass-houses founded in Bohemia, the first probably by Peter Berker in 1442. The industry spread, favoured by the forests with their inexhaustible supplies of wood, the quartz and sand being also on the spot. The Bohemian workers attained a high degree of skill as makers of table glass and ornamental pieces, and they have ever since been known for their cut and engraved glasses, also for ruby glass. The metal is not good, though the workmanship of some of the old pieces is perfect of its kind, but the English glass certainly is infinitely superior

both in purity and fire. The whole style of Bohemian glass is German. One sees nothing of the Slav in the solid and rather heavy shapes which were mostly adopted as being suitable for the deep engraving and large facets. During the nineteenth century Bohemian glass of brilliant ruby colour was made for "mantelpiece ornaments" and was much esteemed by the Mid-Victorian. The style of these pieces has often something recalling the old work, but lacks nearly every quality that made them admirable.

It was in Bohemia that the art of etching on glass with fluoric acid was discovered. The inventor of the process is believed to have been Henry Schwanhardt and the date probably 1670.

The Low Countries.—In and around Antwerp, Brussels and Liége, the making of glass during the fifteenth and sixteenth centuries seems to have been attended with greater success than in many other parts. During the seventeenth century the glass-workers there made glasses after the style of the Venetian product, but suitable to the purposes of the country. They were more capacious and rather heavier than the Venetian glasses. Liége appears to have specialised in the Altarist style of glass, including such shapes as the roemers ;

but as there was a large export trade the models varied very considerably. The manufacturers being skilled in making most kinds, they were able to turn out the styles which were required in the country of their destination. England imported a considerable amount of glass from Antwerp in the seventeenth century, probably mainly of the simpler shapes for household use. Later during the eighteenth century glasses extremely like English ones were made in great quantities, the drawn air twists and the opaque spirals being especially successful. The metal is not always quite so good, nor the twists so regular, but it is a nice point to draw a hard and fast line. A kind of glass much imported into this country is of rather thick metal with a cut stem and a large cup-shaped bowl and gilt decoration.

France.—Glass-making in France appears to have been carried on continuously from Roman times to the present day. Naturally, however, there are periods from which no piece has survived and of which no historical evidence remains. In the Middle Ages the same desire to copy Italian fashions in glass-making existed in France as it did elsewhere throughout Europe. Instructors in the art were encouraged to settle in different provinces and set up works. They were mainly drawn from Altare, a small town

about twenty miles from Genoa. Legend has it that the Altarist glass-workers originally hailed from Normandy ; if so it is possible they retained some national characteristics which made their teaching particularly acceptable, or it may have been merely the fact of their geographical position. They seem to have been more inclined than the Venetians to spread the knowledge of their art. Fees, however, had to be paid to the governing body of Altare for the services of glass-workers at whatever distance, and they appear to have kept all the conduct of affairs very much in their own hands. The same families passed on the tradition from one generation to another even when settled in a permanent way in a foreign town.

The general style of the glass they made showed strong Venetian influence, though apparently they did not understand some of the more elaborate forms of decoration, and the shapes are simpler and rather heavier. The bulk of the output appears to have been domestic and practical, though a proportion of ornate pieces were made. They did not, however, obtain anything even approaching the celebrity of the artistic Venetian products. Normandy produced a special kind of domestic glass in simple rounded forms which are very quaint and delightful.

Spanish Glass.—This is not often met with in this country, the manufacture having been mainly for home use and not of a character suitable for export. Those who appreciate quaint shapes, showing the untrammelled play of the simple ideas of workers in glass, will delight in the collection at the Victoria and Albert Museum where specimens are shown which, though of comparatively recent date, are of traditional patterns which recall those of ancient days. They are not copies of old ones but survivals of antique designs.

Forgeries.—It is most certainly unwise for visitors to the Continent to buy old glasses except with the help of someone who knows the local conditions, as in many towns, especially in Holland, the most cunning traps are laid for unwary collectors. Little shops of most innocent appearance lay themselves out with wares so artistically disposed as to deceive all but the very astute. The glasses are interesting and quaint and are pleasing as mementoes, but if bought as reproductions a very different price would be paid from that asked for them as "antiques"—so it is just as well to be wary. I am told by a collector who knows the country well, that antique glasses of decorative character are practically unobtainable in Holland by the ordinary buyer. One often sees coloured glasses

of foreign origin in English curio-shops, these being most generally quite modern copies which have been brought back by tourists and have drifted there at auctions, etc. The most usual shape is perhaps the roemer type, which is still made in quantities on the Continent.

# CHAPTER XVI

## MANUFACTURING AND DECORATIVE PROCESSES

THE pleasure of collecting glass is so enormously increased by understanding something of the way in which it is made, that if it is in any way possible a visit to a glass-house should be arranged. Even the slightest insight, such as may be gained in an hour or two, is valuable, and the glimpse of the marvellous (really the word "miraculous" hardly seems too strong) way in which the unpromising-looking raw materials are gradually changed into exquisitely clear and dainty finished products, will be an enormous help. After such a visit the curves of the bowls, the bulbs of the stems, the shaping of the feet, will all become pregnant with a new meaning, and the collector, on his return, will open his cabinet with a fresh respect for all glass-workers new and old, and especially for that inspired genius who, far back in the mists of ages, first invented the art of glass-blowing.

It would be of little interest to the ordinary

collector if I were to go into details as to the ingredients of the different kinds of metal used by glass-workers for various purposes. It is only possible to ascertain the exact composition of any particular glass by chemical analysis, which is a costly process, and, besides the expense, it would seldom be feasible to obtain the necessary fragments on which to make the tests.*

It is well, however, to have some knowledge of the constituents of the material, as without it, it is impossible to understand the revolution of the industry at the end of the seventeenth century by the change from the Venetian metal to the English lead or "flint" glass.

Every kind of glass contains silica, sometimes as much as 80 per cent., sometimes only 30 per cent. Silica is one of the principal constituents of some kinds of sand and is found in numerous forms all over the world. It is found in a natural state, almost pure, as rock crystal, and it appears that from early times it has been the aim of glass-makers to obtain a metal which should be as clear and colourless as that substance, and to this end constant experiments were made.

In order that it may be melted and brought

* It is, however, possible to tell *very nearly* by the specific gravity of a glass of what materials it is composed.

to a condition in which it may be blown, modelled and shaped, it is necessary to add other materials, especially the proper proportions of a flux or solvent in the form of some alkali. The alkalis used in ancient times were principally soda and potash. Their quality varied considerably, according to the sources whence they were obtained and the care used in their manufacture, and numerous modifications ensued from the small quantities of colouring agents, involuntarily introduced in the shape of impurities. The base of ancient glass was generally lime.* The glass made with these substances is very fusible and very light, and is easily worked, as it can be manipulated at a comparatively low temperature. It lacks, however, solidity and fire, and makes up for its ductility by being brittle and easily roughened in wear. Lead glass is very heavy and (in the best quality) of great brilliance and lustre, showing prismatic colours when cut and presenting a fine surface even after years of wear. It cuts and polishes as finely as rock crystal. It is not, however, so easily worked as the Venetian metal, and the more complex forms of ornament, though not impossible, are much more difficult to carry out in the heavy metal. This of course

* Venetian glass is a soda lime glass.
Bohemian glass is a potash lime glass.
English flint glass is a potash lead glass.

rendered the simplification of outline so noticeable in the earlier English glasses imperative. Whatever materials are used have to be melted together at a very high temperature for a considerable time to drive out the air bubbles and to cause the impurities to rise to the surface whence they can be removed. The supply of fire clay for the pots in which it is melted, which must be able to withstand the great heat satisfactorily, and an abundance of fuel, are therefore of supreme importance, and have always been determining factors in the location of glass-houses. The old glass-workers in England used to move their glass furnaces about as they burnt up the supplies of wood, and their devastations of the forests at one time caused the prohibition of the use of wood fuel in the manufacture of glass.

When the glass is melted and refined, the blower can begin to shape his wares. He sits in a seat much like a large chair with heavy wooden arms. Near at hand are his tools, few in number and simple in construction ; pincers of different sizes, shears, a few rods and tubes of iron, and his compasses, and the "marver" on which the glass is rolled and rendered compact, are practically all, and these are very little different from those which have served workers from the remotest times.

There are several workmen attached to every set or " chair " and they each have their allotted task which they carry out with a dexterity and finish which makes watching them a perfect joy. Their movements have the quiet ease of an expert juggler, and the formation of the most intricate shapes is carried out without any confusion or apparent difficulty.

Suppose a wine glass is to be made. Sufficient glass is gathered on the end of the blowing tube by dipping it into the pot and revolving it on the surface of the molten glass, it is then compacted by rolling on the " marver " ; the blower then takes it and blows enough air into it to make it into the shape of a small elongated bladder ; to the lower end of this is added the glass for the stem, or it may be shaped out of the same gathering as the bowl. If there is to be a ribbed or chequered effect on the bowl, this is obtained by pressing the soft gathering of glass into a mould before the stem is attached. The pattern on the mould is smaller in size than that on the finished glass because it expands proportionately as the bubble of glass is blown to its correct dimensions. It can be enlarged, softened off, twisted, or otherwise altered in the course of completion.* This is known as

* For instance, some of the older glasses are ornamented by a trellis design, which was formed by first of all im-

"figure" or "surface" moulding. The term "pressed" for this decoration, though in use by most collectors, is not the correct technical expression.

A small bubble of glass is made for the foot on another blowing tube and attached to the stem, and this is cut open with the shears and shaped; if a welted foot is being made the fold is turned under.

All this time the cup part is still in the form of a bladder. In order to enable the bowl to be shaped, the glass has to be held by the foot, and the pontil, an iron rod with a small bit of soft glass at the end, is brought and fixed in the exact middle of the foot. The top of the bowl is then "wet off" by applying moisture to the hot metal, and the opening given the necessary curves. Some of the most interesting shapes in bowls and tazzas can be obtained without the use of tools by the dexterity of the blower in making use of the properties of the softened glass. For instance, a bowl is made open or saucer-shaped by revolving it rapidly in a vertical position, so that it spreads out by centrifugal force; on the other hand, it is elongated by revolving it with the bulb held

pressing ribs on the glass and pinching the alternate rows together, making a kind of network on the surface. It is not so regular as the ordinary chequer, but it is much prettier.

downwards. The most beautiful crinkles and waves come into being if an open shape in the softened state is suddenly turned downwards, the mouth taking these curves of itself as it falls together slightly. In other kinds of bowls the shape is obtained by the rolling of the rod supporting the glass up and down the arms of the seat and pressing the contours as required with a tool, so that the shaping is done in a way akin to turning or lathing, though no material is removed. In olden days this pressure was applied with iron rods which left slight marks on the bowl, but nowadays wooden ones are used which give a finer surface. During these manipulations it may be necessary to re-heat the work two or three times in order to have it in a sufficiently soft condition to mould. The Venetian metal remains ductile at a lower degree of heat, making it much easier to use for delicate and elaborate designs.

If the stem is a shaped one of the baluster variety, it is subjected to pressure while being rolled and the necessary indentations are made.

After the glass is finished it is necessary to anneal it by placing it in a hot oven and gradually cooling it, otherwise the glass would break with the change of temperature.

The coloration of glass is carried out by means of metallic oxides and it is rendered opaque

by the addition of tin and other substances. It is possible to get a marbled or variegated effect by mixing portions of glass of two or more colours, or a clear and an opaque kind, so as to get a richly veined effect. The Chinese are particularly skilful in copying pebbles and semi-precious stones.

There are various decorative processes which may be applied to glass, some when it is actually in course of making, others being additional after it has passed from the glass-blower's hands. To the first class belong the different forms of filigree; the decoration by bubbles, "tears" or "blows"; moulded or pressed ornaments; pinched or raised decoration; the addition of small blobs of glass (prunts) which may either be left with a peak or thorn, or impressed with a pattern, just as a seal leaves its impression on wax, or softened off by heat; trailed decoration by the addition of strings or lines of soft glass; the filming over with gold leaf, and the introduction of millifiori patterns. All these are exclusively glass-makers' ornaments and were all used by the ancients and the Venetians. By them, and the shapes produced by pure blowing, the real innate properties which exclusively belong to glass are best shown. They imitate nothing, and ask nothing from the outside world. By their means in-

dependently of any appeal to the picturesque or the use of shapes recalling any natural object, the glass-blower can create a whole world of beauty at will, either rich and varied, simple and plain, or merely fantastic and bizarre ; in no other material and by no other means can results even approximately the same be attained.

After the glass is made and to a certain extent complete, it can pass through other hands and receive additional decoration. One of the oldest forms is by enamelling. The enamel used is composed of glass, fusible at a temperature which is low compared to the melting-point of the glass vessel to be ornamented. It is coloured with various metallic oxides and applied in the form of a paste. It is then heated in a muffle furnace to a point at which the enamel melts but not the glass itself. Gilding is added after finishing either by means of borax glass which melts at a low degree of heat, in the form of oil gilding which is used with a kind of hard varnish, or it may be painted on in the form of a gold oxide and fired in a muffle furnace. Designs may be added by scratching with the diamond or by etching with hydrofluoric acid. Cutting with the wheel may be either a succession of simple indents, polished or unpolished, or in a series of elaborate facets ; or the whole surface can be carved in the manner

of rock crystal. Most wonderful and artistic results are obtainable by the cutting of bas-reliefs in cameo fashion on glass of two or more layers* of different colours; but, exquisitely beautiful as many pieces are, they still lack something of the essential of the glass-maker's craft, which should be swift, subtle, spontaneous and delicate.

The bubbles, "tears" and "blows" are made by "pegging" or inserting a tool into the hot glass, thus leaving a hollow or series of hollows. By covering these with hot glass the air is imprisoned. A very simple and short variety of air twist can be made in this way and from these no doubt the elaborate and intricate later kinds originated.

The making of air stems is a most interesting process and calls for considerable skill on the part of the workman. A mass of glass on the end of a rod is introduced into a mould of which the interior is channelled perpendicularly, forming alternate ridges and grooves which are shallow or deep as required. When the glass comes out, having received the impression, it is fitted into a pocket of hot glass and the ends sealed, or a coating of hot glass is gathered over it and the hollows are left as compartments filled with air. This rod of course is of comparatively short and thick proportions, but it

* The "Portland" Vase is the most famous example.

can be drawn out and extended to any desired length, the air lines diminishing proportionately in size. A portion of it is attached to the base of the bowl and firmly welded on, it is then twisted and tapered as required before the foot is affixed.

Compound air twists consist of two or more lengths of twisted rod placed in a clear glass pocket which is pressed in between and round them and again twisted as required. The dexterity and skill necessary to keep the whole thing even and smooth, and to prevent the twists being tight in one place and smooth in another are obviously very considerable.

The making of opaque twists is not so difficult, though of course it is not simple. Round a grooved mould of similar character to that described above are ranged thin canes of opaque glass, the distance between them varying with the mould used. A mass of glass is inserted and to this the rods adhere. It is then fitted into a hollow pocket of glass, the air exhausted and the whole smoothed and marvered or rolled into a compact cylinder of clear glass enclosing rods of opaque glass at regular intervals. By twisting this a simple spiral is formed. Two such twists may be made into a double spiral as described above for air stems revolving round one another, or the one may be upright

in the middle, while the other in a softened state is wound round it like a corkscrew. A band or " tape " is added to a twisted centre by taking a simple twist and " threading " a line of hot glass round it while revolving, this being afterwards covered with a layer of clear glass. It will be seen that ingenious workmen can vary the designs to an indefinite extent, and that the combination of air twists with the white twists would present no special difficulty to a skilled artificer who had mastered the art of making compound rods.

The cutting of glass is accomplished by grinding off the superfluous glass by contact with a rapidly revolving wheel and then gradually polishing on smoother stone or wooden wheels with the aid of finer polishing materials, such as emery powder, tripoli or putty powder.

Engraved patterns are cut into the substance of the glass by means of a small copper wheel rotating at a high speed. It is fed with fine emery or other sharp cutting powder which bites on the glass.

Millifiori glass is composed of numerous rods of glass of different colours arranged to form a pattern and united by heat. They are then drawn out to the required size and cut across, when the design appears exactly the same all through the rod. This kind of glass was well

known to the Romans who derived their knowledge of the technique from Egypt, and vases, bowls and cups formed out of sections either arranged close together in a kind of mosaic or embedded in glass of a shade calculated to show up the design. It is not known whether this method of carrying out the work was handed down traditionally to the Venetian workers of the Middle Ages, or whether the art was rediscovered by them through studying antique examples. It was again revived in the beginning of the nineteenth century, and reproductions are now again being made.

Mr. H. S. Williams-Thomas (of Messrs. Stevens and Williams, Brierly Hill) has most kindly revised this chapter. His help has been invaluable, as his firm, which has been established since the eighteenth century, has never allowed the old processes to die out entirely and still retains some of the moulds and appliances in use more than a century ago.

# CHAPTER XVII

## PRICES

AS with every other commodity the prices of glasses vary according to the law of supply and demand, and the only answer to the question: "What is this glass worth?" is the truism—"A thing is worth what it will fetch."

The prices asked for glasses vary enormously, even in the same street two dealers will ask sums differing by 50 per cent., so that no exact value can be placed on particular pieces. London shops in the West End, of course, ask much more than those in the larger provincial towns, and these again more than the small country dealers; obviously, this is quite natural as they have larger rents and the salaries of a more or less expert staff to pay. On the other hand, everyone has strokes of luck and comes across desirable specimens for extremely small sums. One must take the happy medium as being somewhere about the proper value or market price.

On the whole prices for fine English glasses are going up. Nice white spirals which were worth 5s. or 7s. 6d. ($1.21 or $1.82) ten years ago will easily fetch 10s. or 12s. ($2.43 or $2.92) to-day.* Air twists have also gone up while the rise in the price of baluster-stemmed glasses is even more marked.

My personal experience may be of interest. My own little collection, which consists of two hundred and thirty-two pieces, bought principally at small dealers and at auctions, and containing few showy pieces, was valued in 1918 by a professional valuer at more than three times what it cost me. These glasses were mostly bought within the previous ten years. Probably if I had been concerned with acquiring decorative specimens, the rise in value would have been greater; but I have chiefly bought pieces which interested me as illustrating a particular phase of the development of English glass.

The large prices to-day (leaving out the more extreme rarities such as a Verzelini glass or sealed glasses) are given for the Jacobite glasses with undoubtedly genuine pedigrees. Great stress must be laid on this point, as the history and pedigree of such glasses adds enormously

* In the following pages the American prices are given at the exchange rate of $4.86 to the pound sterling.

to their interest and pecuniary value. Air twist stems with coins in the knops are always highly priced specimens; besides being rare, their attractiveness is of the obvious kind which makes instant appeal to anybody, whether a professed glass lover or not. Engraving certainly adds from fifty to a hundred per cent. to the market value of a glass, and this is not always *pro rata* with the beauty or even the elaboration of the decoration. A scene, portrait, or inscription, connecting a glass with any historical person or event, even if ugly and crudely done and actually detrimental from an artistic point of view, adds more to the pecuniary value of the glass than a delicately worked and well thought out floral design. Of course with later glasses, a goblet that one would not give a shilling for plain, would be cheap at thirty shillings ($7.29) to some collectors, if engraved with a contemporary inscription, commemorating the battle of Trafalgar, Nelson's funeral, or that of the hero of Waterloo. It is this that makes these late glasses such a tempting field for forgers to engrave.

Balusters.—Prices noted recently in leading shops show that three to five guineas ($15.31 to $25.51) for good baluster-stemmed glasses is a moderate charge; while six, seven, eight, or more guineas ($30.62, $35.72 or $40.82) are asked

for very early specimens with fine stems showing tears in the mouldings.

Air Twists.—The earlier kinds with drawn bowls vary between thirty shillings ($7.29) and three guineas ($15.31), later specimens are priced from twenty-five shillings ($6.07) to two pounds ten ($12.15), the largest ones being always priced highest, then the tiny bowled cordial glasses, the medium-sized glasses being the cheapest.

Opaque Stems show a decided drop in price from the air twists and few are marked over a pound ($4.86) except those with engraved decoration or very early straight-sided or waisted bowls; medium-sized ogee bowls on compound stems are about twelve ($2.92) to fifteen shillings ($3.64), very nice ones are sometimes seventeen and six ($4.25). Plain stems are much cheaper and drawn bowls run from seven-and-six to ten shillings ($1.82 to $2.43), those at the latter price generally showing a "tear" in the stem; ordinary plain punch glasses are about five to ten shillings ($1.22 to $2.43), the taller the stem and the smaller the bowl the higher the price as a rule.

Cut Glass certainly holds its own at the top of the list as regards objects other than drinking glasses, and pieces which can show any claim to the title of "Waterford" are priced very

highly. Finely cut small jugs at from three to five guineas ($15.31 to $25.51), and larger ones up to ten ($51.03), depend for their value on the elaboration of their cutting, the more uncommon patterns commanding a higher price, especially those with writhen cutting and scalloped edges. Cut glass " lustre " ornaments are much more sought after now than they were a few years ago. It must be noted that the earlier and more valuable kind are those with pear-shaped drops or other tapering shapes (those with drops of square or triangular section are of very small value, generally dating from mid-Victorian times.) The price of these depends almost entirely on the character of the central support, fine Wedgwood jasper ware or well chased bronze, putting up the price to twenty or thirty guineas ($102.06 to $153.09) a pair, similar drops on cut-glass pedestals only fetching two or three pounds ($9.72 or $14.58). It is important that the drops should be original and that they should all match exactly.

The more ordinary and cheaper glasses such as the simple funnel glasses are generally priced from three-and-six to five shillings ($.85 to $1.21), writhen glasses at about four-and-six to six shillings ($1.09 to $1.46) and Hogarths four, five, to seven shillings ($.97, $1.21 to $1.70), according to make and whether

there are air bubbles or not in the button. Country dealers' prices are about one-third less for the more expensive kinds and about one-half for the cheaper pieces.

CONDITION is a very important point in glasses; with the later air twists, the opaque twists and plain glasses, even a small chip detracts from their value, taking twenty-five to fifty per cent. off the price. This sometimes is a boon to less well-to-do collectors, as they can fill gaps in their series with slightly damaged pieces which are quite interesting though not worth much. Even a mended glass is not to be despised and such may be obtained for a few shillings while perfect specimens would cost ten times as much. The very scarce seventeenth and early eighteenth century glasses are not so much affected by this; they are so rare in any condition and collectors are so anxious to obtain them that quite badly damaged specimens are much less diminished in value than would be the case with later glasses.

FINDS.—One or two lucky finds have come my way though I have no really sensational discoveries to recount. A nice old goblet, between two stone bottles and the legend "Ginger bier Sold hear" in a cottage window, led to a conversation with the owner and the purchase of several nice glasses from her cup-

board. I paid their full market price, as it seems to me unfair to take advantage of country people's ignorance of the value of their possessions. I have no such scruples when it comes to buying from dealers; it is their business to know about the goods they sell, and I was extremely glad to find two nice Hogarths with air bubbles in the buttons among some "old medicine measures—no use to me" which a dealer was sorting out from other old glasses and let me have for a shilling. A mahogany box with six gilt bottles and two glasses was a cheap purchase for nine shillings ($2.19), and I was delighted to note a very nice baluster among a "tray of odd glasses" knocked down to me for one-and-nine ($.43). The under-bidder was somewhat bewildered when I removed the one glass and made her a present of the rest. She wanted to give me ninepence ($.18) for them! It is quite worth while to ask the over- or under-bidder if they want the whole of a mixed lot of glasses; more than once it has occurred that I have found that they have wanted just what I did not. For instance, they may have set their hearts on the cut glasses while you particularly want a white stem, or they may even have noted some modern glasses which complete a broken set, and look on the antiques as lumber, more or less.

You can then share the lot. Such luck is only likely to occur at small country sales and even then not very often.

Of course private individuals desiring to dispose of a few glasses can never hope to obtain anything like the price that is asked by dealers. Certainly a hundred per cent. is no uncommon profit for a dealer to put on in the case of antiques and it is not unreasonable, for he may have to spend a whole day at a sale without getting anything in particular and he may have to keep specimens for some time without selling them. All the same, people are often very disappointed at being offered so little when they wish to sell. For instance, they see glasses in a shop window marked two pounds ($9.72) and they think that they are being defrauded if the dealer offers them a pound ($4.86) for a similar glass. He is probably making them a very good offer considering his expenses and risks. It is a far better plan in the case of duplicates to arrange exchanges with fellow-collectors.

Attendance at good auctions is a very valuable part of a collector's education, he may not buy a great deal in this way but he sees fine glasses, and by following the bidding he will soon gather the usual sums paid for the different kinds.

The study of the prices realised at sales is valuable to those unable to attend them personally. Messrs. Glendinning, of Argyll Street, Oxford Circus, London, W., have kindly allowed me to quote the following items from their sale of a collection of glass on May 15th, 1911. The descriptions and notes are as given in the catalogue :—

LOT

1. Four early English wine glasses, small cups, with compound opaque twisted stems.
   4 £1 16 0 $8.75
2. Another three, all with compound opaque twisted stems, and another with initials H.P., roughly engraved on bowl, curious spiral compound opaque twisted stem. 4 £2 0 0 $9.72
7. Small goblet or cider glass, 7¾in. high, plain cup, 3in. diameter compound opaque twisted stem.
   1 £1 12 0 $7.78
8. Six wine glasses, all with compound opaque twisted stems. 6 £3 0 0 $14.58
9. Two bell-shaped cordial glasses, air twisted and knopped stems, one with folded foot.
   2 £2 2 0 $10.21
11. Two very rare peg-top-shaped or double ogee wine glasses, with curious spiral air twisted stems.
   2 £2 6 0 $11.18
14. Bell-shaped cordial glass, 7in. high, plain drawn stem, enclosing tear; and two others slightly smaller, tears enclosed in stems, all with folded feet. 3 £1 18 0 $9.23

24. Early English rummer, bowl fluted, and engraved with small border of leaves ; and another fluted and engraved with festoons.
2 £0 11 0 $2.67

30. Four " Hogarth " glasses, thick plain glasses, no stems, thick heavy feet. 4 £0 16 0 $3.89
(A similar glass illustrated in Hartshorne and described as probably unique.)

62. Tumbler, finely engraved, border of flowers and leaves, words and date, *Samuel Crabtree,* 1775, and a hovering bird with twig in its mouth.
1 £2 14 0 $13.12

63. Masonic tumbler, engraved with compasses and rule, and other masonic insignia, and the name *C. B. Abbott.* 1 £1 6 0 $6.32

67. Coaching glass, tankard form, nicely fluted, oil gilding on rim (worn), fluted knob at base, both knob and handle air twisted and red threaded. (Very rare, not mentioned either in Hartshorne or Wilmer.) £1 18 0 $9.23

81. Bristol "Mead" glass, amber colour, splashed white, vase-shaped, collar between stand and bowl. (Mead was the name of a beverage made about the middle of the 18th century, but very little used. This glass is extremely rare, probably unique.) 1 £2 0 0 $9.72

99. Sugar bowl, with cut shield and horizontal flutes, diaper design ; squat cream jug, cut in ridges, round lip, fluted round bottom, star cut base.
2 £0 16 0 $3.89

112. A very fine Bristol (Best period) " Confiturière," or biscuit vase, on fluted baluster stem, exceptionally well cut, shaped base and rim, richly fluted

domed cover handle, with collar in the middle rising spire-like. 16½ins. high.

1 £8 0 0 $38.88

(" This particular piece . . . was evidently made at Bristol during its best period. . . . The care that must have been taken of this fine piece of glass is shown by the marvellous state of preservation, it being without a break or even a chip."—*Vide Early English Glass*, D. Wilmer. Subscription Ed., Fig. 111.)

116. Liqueur bottle, square, rounded corners, spiral ribbed short neck, blue ribbons running all round, spiral ribbed knobbed stopper, moulded handle, probably Bristol. 1 £1 4 0 $5.83

117. A pair of handsomely cut decanters, bulbous body, narrowing to short neck, ribbed, fluted and cut stoppers. 2 £0 16 0 $3.89

125. A gorgeous set of eight Waterford cut glass fruit dishes, four 6½in. high, 9½in. diameter across dish, 5¾in. across foot ; and four 5in. high, 8in. across dish, 4½in. across foot, all on elegant baluster hexagonal cut stems, surmounted with plain round collar, dishes cut with (large sixteen, small fifteen) long oval flutes, deep star cut underneath, running out to edge, extremely heavy glass.

8 £23 0 0 $111.78

(It is doubtful whether there has ever been such a fine set of Waterford glass put up for sale in any public auction room, sets like this being extremely rare, as may be judged by the fact that a group of seven Waterford cut glass decanters realised £150 in Sir Thornley Stoker's sale at Dublin.)

127A. Two "Hats," greenish colour glass, the crown of the hat forming bowl, brim folded.
2 £1 12 0 $7.78

(These are mentioned in Hartshorne as being impracticable for drinking purposes, and belong to the early years of the 19th century.)

136. Bristol glass bell, plain handle, body opaque glass prettily decorated with blue, and another plain handle, light blue body, both without tongues.
2 £0 8 0 $1.94

152. Purple glass sugar basin, gilded words "Remember me," short stem, folded foot, cream jug, words worn off. 2 £1 4 0 $5.83

153. Another pair similar. "Love and Unity" on basin and jug, badly worn. 2 £1 12 0 $7.78

154. Blue glass decanter, word "Rum" engraved in small dado of leaves; and purple bottle, word "Gin" in gilt in panel; and another decanter, engraved, green glass. 3 £0 9 0 $2.19

158. Clear glass flask or bottle, shaped as a dog, tail curling over back to form handle, two cabled strips of glass on sides, rare, probably Bristol.
1 £1 12 0 $7.78

163. Two Nailsea bottles, thick green glass, splashed with white primitive design; another with white decoration, and an early Greek bottle.
3 £0 17 0 $4.13

168. A pair lustre candlesticks, heavy glass, probably Waterford, column stems, fluted heavy stand bases, underside star cut, hung with three-cornered lustres, cut knobs, pear-shaped drops.
2 £1 4 0 $5.83

181. Bristol flask, rare opaque decorated brown and yellow diagonal lines. Exceptional piece.
1 £0 15 0 $3.64

182. Clear glass twin bottle ; flask clear glass,with overlaid strips of glass, shaped as bellows.
2 £0 11 0 $2.67

185. Bristol flask, clear glass, decorated with red and opaque festoons, unusual size.
1 £0 14 0 $3.40

190. Pistol-shaped flask, rare. 1 £0 6 0 $1.46

196. Nailsea flask, opaque glass, heavy pink festoons, leaving slight lines of the opaque ground, unique.
1 £0 13 0 $3.16

197. Precious oil bottle, clear glass, ampulla-shape, found near Bolton Abbey ; and an early English weather glass, decorated with strips of applied glass.
2 £1 2 0 $5.35

212. Four paper-weights, clear green glass, with air bubbles and flowers. 4 £0 17 0 $4.13

213. Another four, clear green glass, with pots of flowers, poppy and thistle inset. 4 £1 8 0 $6.80

214. Bristol fairy ball, opaque glass, pink and blue decoration, and four others various.
5 £0 14 0 $3.40

221 Ruby and opaque glass pipe ; and another, blue glass, small part of stem white.
2 £0 18 0 $4.37

224. Clear glass, ale yard, 35½ins. long, large knob on end, stem widening out similar to a coaching horn, very rare. 1 £2 12 0 $12.76

227. Two Nailsea glass rolling-pins, heavy, thick green glass, splashed with white, and another, marked with white lines. 3 £0 8 0 $1.94

229. Another rolling-pin, opaque glass, with words "I wish you well"; and two others.

3 £0 15 0 $3.64

232. Pair glass slippers, toes cut, small square design, and small flutes on instep, a border of tiny flutes round top of upper, very rare.

2 £2 4 0 $10.69

The following quotations have, in many cases, been taken from "Auction Sale Prices," by kind permission of the proprietors of the "Connoisseur," and show the rise in value in old glasses of late years. Most of these are, of course, very exceptional pieces, and in many cases almost unique specimens.

## AUCTION SALE PRICES

### OLD GLASS

1914.

Waterford trifle dish, with reeded borders on square dome foot.

*Puttick & Simpson*, Feb. 20, 1914. £10 10 0. $51.03

Old English glass, funnel-shaped goblet, engraved "Anna Regina," the crown and date 1706, the stem with tear-drop, 8½in. high.

*Puttick & Simpson*, Jan. 9, 1914. £6 15 0. $32.80

Vase and cover, Bristol glass oviform painted with Chinese figures in colours, 8¾in. high.

*Christie's*, March 16, 1914. £69 0 0. $336.80

Pretender glass, funnel-shaped, engraved with portrait of Prince Charles Edward, and inscribed "Audentior Ibo," the rose and the thistle on spiral twist stem and circular foot, 6½in. high.

*Puttick & Simpson*, April 3, 1914. £5 0 0. $24.30

Glass, Jacobite, 6½in., with plain drawn stem and folded foot, the bowl engraved with roses and the word "Fiat," and beneath the foot engraved with a circle of thistles.

*Sotheby*, March 24, 1914. £3 10 6. $17.13

Glass yard of ale, very rare and fine in oak box, from the Mayhew sale.

*Sotheby*, March 24, 1914. £7 15 0. $37.66

Wine glass, tall, 6¾in., the cup with straight sides, engraved with the ship and inscription: "Success to the *Eagle*, Frigate. Privateer," with double white twist stem.

*Sotheby*, March 24, 1914. £15 10 0. $75.33

Candlesticks, pair of old English cut-glass, supported by pedestals of Wedgwood blue jasper, mounted with metal gilt, 13½in. high.

*Christie's*, March 11, 1914. £14 14 0. $71.44

1913.

Pretender glass, funnel shape, engraved with portrait of Prince Charles Edward, the rose and thistle, and inscribed "Audentior Ibo," on air twist stem and circular foot, 6in. high.

*Puttick & Simpson*, Oct. 31, 1913. £23 2 0. $112.27

Water bottle, old Jacobean, engraved and emblazoned with the arms of the Tregonwells (former owners of Anderson Manor), and the stopper with tear-drops, 12½in. high.

*Nicholas*, July 3, 1913. £63 0 0. $306.18

Table service, old English glass, cut with hobnail pattern, comprising 4 vases and covers, on square bases, 10½in. high, 4 decanters and stoppers, 10¼in. high; 3 bowls on stems, 9in. by 9½in. diam.; 20 small tumblers; and 85 wine glasses in 4 sizes, 116 pieces.

*Puttick & Simpson*, June 17, 1913. £52 10 6. $255.27

Goblet, glass engraved with a stag, unicorn, hounds, foliage, the arms of England, and "John . Jone" "Dier 1581"; on fluted stem and circular foot, slightly engraved, 8in. high.

*Christie's*, April 8, 1913. £94 10 0. $459.27

Glass, Pretender, engraved with portrait of Prince Charles Edward, the rose and the thistle, inscribed "Audentior Ibo," on double baluster and air twist stem and circular foot, 6in. high.

*Puttick & Simpson*, March 6, 1913. £14 14 0. $71.44

Another, similarly engraved and inscribed "Charles ye great Brittainan's Prince" on circular dome foot, with Prince of Wales's feathers, 7in. high.

*Puttick & Simpson*, March 6, 1913. £15 15 0. $76.54

1912.

Glass, Jacobite, with folded foot and stem with air-drawn twists, the bowl engraved with portrait of Prince Charles Edward wearing tartan dress and a star, encircled by a rose and a thistle, engraved, "Hic vir hic est," rare and fine specimen, 7½in. high.

*Sotheby*, April 22, 1912. £36 0 0. $174.96

Glass, Jacobite, of very unusual size (11¾in. high), on a slightly domed foot, and plain drawn stem, the cup (cracked) is 7in. deep and 6in. wide at the lip, engraved in a circle, with a portrait of Prince Charles Edward wearing Scots cap and tartan, on the right is a Stuart rose and on the left a thistle, between these is a star, the portrait being surmounted by the legend "Audenitor [*sic*] Ibo."

*Sotheby*, April 22, 1912. £29 0 0. $140.94

Glass, old English, engraved with subject: "The devil & the House of Hanover," the rose with crown and coronets on baluster stem and circular foot.

*Puttick & Simpson*, May 10, 1912. £9 19 6. $48.48

Loving cup, English plain glass, on circular foot, inserted with silver coin of William III, 7in. high.
*Puttick & Simpson*, May 10, 1912. £5 5 0. $25.51

Glass, Pretender, straight-sided, on air twist stem and raised circular foot, engraved with a portrait of Prince Charles Edward, encircled by a laurel leaf and with the rose and thistle and star, 6¼in. high.
*Puttick & Simpson*, April 12, 1912. £15 15 0. $76.54

Another, large, funnel shape, the stem with tear-drop, on circular foot, engraved with a portrait of Prince Charles Edward and inscribed "Charles ye Great Britania's Prince," and with the national emblems, the foot with Prince of Wales's feathers, 7¾in. high.
*Puttick & Simpson*, April 12, 1912. £5 5 0. $25.51

Another, large funnel shape, the stem with tear-drop, on circular foot, 7¾in. high, the glass is engraved with the Royal cipher and crown and with the following inscription in three panels :—

God save the King, I pray,
God save
Send him victorious
Soon to reign
God save
The King.

God bless the King I pray,
The King,
Happy and glorious,
Over us.

God bless the Prince of Wales
The true born Prince of Wales
sent us by Thee.
Grant us one favour more,
The King for to restore
As Thou has done before The Familie.

*Puttick & Simpson*, April 12, 1912. £47 0 0. $228.42

Lily wine glass, early moulded with folded foot and white threaded stem, the bowl and rim shaped as the Lilium Harrisi. *Sotheby*, Aug. 2, 1912. £10 5 0. $49.81

Loving cup, two-handled, inscribed in incised blue: "God bless Prince Charles," and a figure of a Scotsman, the border with scrolls, 6¾in. high.

*Puttick & Simpson*, June 20, 1912. £24 3 0. $117.37

Yard glass, 39in. in length, with a mahogany stand, consisting of a turned upright supporting a cup with the circular base heavily weighted.

*Sotheby*, Dec. 20, 1912. £5 5 0. $25.51

1911.

English wine glass, bowl boldly engraved with a representation of the hanging of Admiral Byng and letters "A. B." on either side, and with inscription over, "The Coward rewarded," on air twist stem and circular foot, 6in. high. This glass is mentioned in Bate's *English Table Glass*, page 12, and is extremely rare.

*Puttick & Simpson*, Dec. 5, 1911. £19 19 0. $96.96

Old English goblet, exceptionally fine, plain foot, air twist stem, the bowl engraved with a half-length portrait of the Old Pretender within an oval above "Cognoscunk me mei," flanked by a spray of lily of the valley, and on the opposite side a crown and motto, "premium virtutis."

*Sotheby*, Dec. 5, 1911. £30 0 0. $145.80

Jacobean wine glass, plain foot, white wreathed stem, the bowl engraved with the Jacobite rose and buds, oak leaf and word "Fiat."

*Sotheby*, Dec. 5, 1911. £8 0 0. $38.88

Wine glasses, three, old English, baluster stem, with beads in the central knops, domed feet, the bowls engraved with rose and bud, a crest of a lion passant.

*Sotheby*, Dec. 5, 1911. £19 0 0. $92.34

Wine glass, old English, of unusual size, beautifully engraved on either side in panels surrounded by rich scroll and flower decoration, and with portraits of King William III and Queen Mary, and the following inscription: "The glorious and immortal memory of King William III and his Queen Mary"; there is a large tear in the stem, and the foot is finely engraved in flowers and scroll borders in perfect preservation, height 10in.

*Sotheby*, Oct. 30, 1911. £32 0 0. $155.52

Jacobean decanter, bulbous-shaped, engraved with a portrait of the Young Pretender within a circle, and above it "Audentior Ibo," with the Jacobean rose on one side and a thistle on the other, and a five-pointed star; the cork stopper of later date mounted in silver in the form of a thistle.

*Sotheby*, June 2, 1911. £32 0 0. $155.52

Wine glass, with air twisted stem, engraved with the Jacobean emblems, rose, leaf, star and the word "Fiat."

*Sotheby*, July 25, 1911. £6 0 0. $29.16

Another, almost identical.

*Sotheby*, July 25, 1911. £6 0 0. $29.16

Stuart wine glass, engraved with portrait of King Charles II and three Royal Crowns in the Boscobel Oak Tree, on spiral stem.

*Sotheby*, Feb. 8, 1911. £15 10 0. $75.33

Pretender glass, engraved with portrait of Prince Charles Edward, the Stuart rose and thistle and inscribed "Audentior Ibo," on double knop and air twist stem and circular foot, $5\frac{3}{4}$in. high.

*Puttick & Simpson*, Feb. 24, 1911. £11 11 0. $56.13

*Puttick & Simpson*, Dec. 10, 1909.

Pretender glass, engraved with rose and two buds, opaque white twisted stem. £3 10 0. $17.01

Pretender glass, engraved with portrait of Prince Charles Edward, and inscribed "Audentior Ibo," with air-twisted and double knopped stem. £14 14 0. $71.44

Glass, engraved with figure seated on barrel and holding glass, grapes, etc., with inscription, knopped stem and domed foot. £4 10 0. $21.87

Tankard-shaped glass, with coin of Charles II in the foot (damaged). £2 17 6. $13.97

Ditto, with coin of William IV inserted in base. £3 15 0. $18.22

Two-handled ditto, decorated with bands of opaque glass and coin of George II in base. £5 0 0. $24.30

Pretender glass, engraved with the white rose of Stuart and star, clear air twisted stem (damaged foot). £2 15 0. $13.36

Jacobite glass, engraved with the white rose of Stuart, and oak leaf, inscribed "Fiat" (damaged foot). £4 0 0. $19.44

Shaped engraved glass jug, with Portuguese coin, dated 1748, in base, and in addition the initials "A.E." £3 12 6. $17.62

Decorated glass pipe-stopper, containing Maundy penny of George II, 1746. £2 2 0. $10.21

Two-handled glass tankard, with reeded rim decoration and fluted base. £4 2 6. $20.05

1908.

Wine glass, with spiral stem, bowl engraved with portrait in a medallion of George, Prince of Wales (afterwards King George III), a wreath of flowers and the inscription and date: "Long live George Prince of Wales, 1759." *Sotheby*, Nov. 4, 1908. £15 5 0. $74.11

Glass goblet, 12in. high, diamond-cut stem and base, the bowl engraved with a grape vine, cornucopia, fruits, etc., and curious inscription: "Hall & Stephens' choice." This glass was probably well-known in some old English hostelry and used as a loving cup on notable occasions.

*Sotheby*, Nov. 4, 1908. £4 15 0. $23.08

Wine glass, with deep bowl, profusely engraved in arabesque and scroll ornamentation; on the obverse are three females in embroidered dresses playing upon a violoncello, a lute and a harp; on the reverse a family coat of arms and crest, with a coronet and angels holding olive branches, 7in. high, temp. William and Mary.

*Sotheby*, Nov. 4, 1908. £4 8 0. $21.38

1907.

Jacobite wine glass, engraved with Stuart rose and buds and oak leaf, stem with rare incised twist. (This glass is similar to No. 205 in Bate's *English Table Glass*.)

*Sotheby*, Nov. 18, 1907. £5 0 0. $24.30

English wine glass, with spiral stem, engraved with rose and thistle, inscribed: "Success to the Society."

*Sotheby*, Nov. 18, 1907. £5 2 6. $24.91

Another, similar.

*Sotheby*, Nov. 18, 1907. £5 0 6. $24.42

Tumblers, 2 glass, finely engraved with rose, shamrock and thistle, and initials "S.C."

*Sotheby*, Nov. 18, 1907. £0 8 0. $1.94

Wine glasses, 6 old English spiral stem, tall.

*Sotheby*, Nov. 18, 1907. £2 5 0. $10.93

# CHAPTER XVIII

## BIBLIOGRAPHY

THERE are so many books on glass that a complete list would contain the names of several hundred volumes. However, very few of them are of any assistance to the ordinary collector, who perhaps does not take much interest in anything beyond the glass actually made in England. The following short list will be found to contain those books most of which will help him in his search for information about his hobby. A much fuller bibliography including the principal works on ancient and foreign glasses will be found at the end of Mr. Dillon's "Glass" (*Connoisseur* Library). Books marked with * contain much private information and were privately printed, but may be seen in the Library of the Victoria and Albert Museum.

"Old English Glasses," *Albert Hartshorne, F.S.A.*, published 1897.

"English Table Glass," *Percy Bate*, Newnes. n.d.

"Early English Glass," *Daisy Wilmer*, Upcott Gill, 1910.

"English Baluster Stemmed Glasses," *Francis Buckley*, 1912.*
"Old London Drinking Glasses," *Francis Buckley*, 1913.*
"The Glass Trade in England in the Seventeenth Century," *Francis Buckley*, 1914.*
"Taxation of English Glass," *Francis Buckley*, 1914.*
"Collecting Old Glass," *Sir James Yoxall*, 1916.

The above books deal primarily with English Glass. "Old English Glasses" also contains an account of drinking glasses of all times and countries in the introductory portion. It is so full of valuable information that it has been styled "The Glass Collector's Bible."

For those who wish for accounts of ancient and foreign ornamental glass, in addition to much that is of interest concerning English glass, the following may be recommended :—

"Glass," *Alexander Nesbit, F.S.A.*, South Kensington Handbook.
"Glass," *Edward Dillon.* Methuen.

Valuable articles on English Glasses have appeared from time to time in the *Queen*, and the indexes of that periodical should be consulted.

The *Connoisseur* has also published many very interesting contributions on the subject, among them being the following :—

| ARTICLE. | VOL. | PAGE |
|---|---|---|
| English Wine and Spirit Glasses of late 17th and 18th cent. (various specimens) | II. | 159–163 |
| German Glass Drinking Vessels, painted in enamel colours (various specimens) ... | X | 25–29 |
| Irish Glasses, Ancient, and a "Williamite" | V. | 283 |
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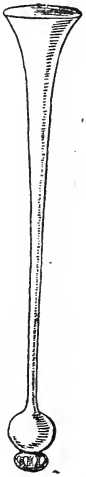
# CHAPTER XIX

## GLOSSARY

Ale Yard or Yard Glass.—A very long glass used for special occasions and as a puzzle glass. There were also half yards. The shape is a long funnel (Fig. 86).

86

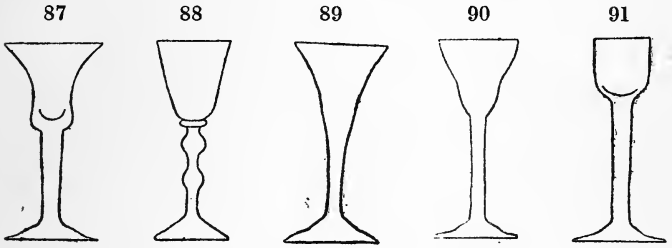


Yard of Ale. *c.* 1750.

Baluster.—The term used for stems having a similar outline to balusters of wood or marble.

Bowls.—The bowls of glasses present a most interesting study and much may be learnt from

them as to the date and purpose of the glass. For easy reference the following classification is a useful one and will be found to include all English glasses except a few freak shapes. I Funnel, II Drawn or Trumpet (Fig. 89), III Bell, IV Waisted (Fig. 87), V Cylindrical, VI Ogee, VII Lipped Ogee, VIII Double Ogee (Fig. 90), IX Straight-sided, X Cup-shaped, XI Barrel-shaped, XII Waisted Bell, XIII Ovoid (Fig. 88), XIV Tazza or Saucer-shaped.




I. Neither the very wide-mouthed funnel nor the very tapering kind (known as flutes) seems to have been made in England during the seventeenth and eighteenth centuries, though the latter reappeared in the nineteenth century.

II. The drawn or trumpet bowls were probably introduced from the Low Countries, possibly as champagne glasses.

III. Bell bowls are among the earliest varieties and were most likely first introduced

to English glass-makers by the French workers who came over after the Revocation of the Edict of Nantes. They were a very popular shape on the Continent and it requires very careful examination and expert knowledge to determine whether a belled glass is English or Dutch.

V. "Cylindrical" bowls, as a matter of fact, generally taper slightly towards the base. Some of the larger glasses of this pattern were supposed to be for cider.

VI. There is a general consensus of opinion that Ogee glasses hail from Bristol. It is a pattern that only became common rather late in the eighteenth century, probably after 1765 or thereabouts, though it occasionally occurs earlier.

IX. Straight-sided bowls occur frequently all through the history of English glass, in fact they almost constitute a national characteristic. They are found in all sizes and in every quality.

X, XI, XIII. Cup-shaped, barrel-shaped and ovoid bowls are quite late eighteenth century patterns and the glasses in which they occur are seldom of very good proportion. They are often, however, well engraved.

XIV. Saucer-shaped bowls are not usual in English glass until the nineteenth century when they were a popular shape for champagne.

CAMEO-CUT GLASS.—To carry out this art it is necessary that there should be two or more superimposed layers of glass in different colours; in these the design is cut just as a lapidary cuts a stone. Ancient pieces of the most exquisite character have been discovered. The Portland vase is one of the most beautiful of these.

CASE BOTTLES.—Four-sided bottles originally made to fit into the compartments of cases or boxes. They were of all sizes from very small ones intended for medicines or perfumes, to the large ones for storing spirits such as gin, brandy, etc. Some of them are finely ornamented with oil gilding on the shoulder, which of course was the part which showed when the box was open. Many of them are of Dutch make.

CORDIAL WATERS.—Any strong spirit is included in this term though actually it should only be applied to those liquors which are assumed to have a medicinal character.

CRACKLED GLASS is said to have been first made in the sixteenth century. The outside surface is rough and intersected by grooves. Probably the effect was obtained by suddenly cooling the surface when the object was half blown. It would then crackle on the outside. When re-heated and the blowing continued, the glass between the cracks would not ex-

pand, and the surface remains rough and crinkly.

DRAWN BOWL, DRAWN STEM.—A descriptive term implying that the stem is drawn out of the same piece of glass as the bowl. With plain stems this actually is the case, but the "drawn stem air twists" generally have the bowl made out of a separate portion of glass beaten and welded on to the stem, so that it forms a homogeneous mass. Thereafter the modelling proceeds as if they were originally one piece.

ENAMEL GLASS.—Very opaque glass made in the second half of the eighteenth century at Bristol.

FIAT.—The mystery word inscribed on glasses used by the Jacobite Clubs. Its exact signification is not known.

FILIGRAINE or FILIGREE.—The Venetian glass with very elaborate arrangements of entwined opaque white or coloured threads on a transparent ground.

FIRING GLASSES were generally made for Freemasons' use and are so called from their very thick and solid feet with which the table was rapped in response to a toast. The effect was supposed to sound like the firing of a volley.

FLINT GLASS.—A certain amount of early glass was actually made with flints, but the

term was transferred at the end of the seventeenth century to lead glass, which resembled it in purity of colour but was less brittle.

Foot.—The foot of the glass is a most important point to consider in judging the period of a glass. The foot is always made out of a separate gathering, and attached to the stem. In studying the shapes of Venetian glasses we notice at once how very high they are, almost conical in fact. The shapes of the earlier glasses were very closely derived from Venetian glasses, and it is noticeable that they have high feet sloping up well towards the stems. Flat feet are always a sign of a late glass if not of a modern reproduction, a flat-footed glass should never be bought. By a "folded" or "welted" foot is meant that the extreme edge is turned under so as to thicken and strengthen the rim. Some collectors consider that a folded foot is an inferior one made for rough usage. In my experience this is not the case, some of the most beautiful early examples of the air twist glasses having the folded edge. It is more troublesome and therefore more expensive to make, and it seems hardly likely that it should be a mark of a common glass. It is more probable that it is a sign of Venetian influence, as Venetian glasses nearly always have it. In some glass-houses

Italian workmen were employed till nearly the end of the eighteenth century, though the numbers constantly diminished. The greater number of folded foot glasses are early, but it is not an infallible sign of age, as it continued to be made till nearly the middle of the nineteenth century; 1770 has been given as the latest date for this foot, but this is about sixty years wrong: still, the later examples are fairly uncommon and it is quite rare to find cut stems with it. Domed feet are those which rise very markedly in the middle. The term is quite descriptive of the outline. They were principally made about the middle of the eighteenth century.

GIMMAL FLASKS.—A pair of flasks so arranged that liquid can be poured out of one without disturbing the contents of the other.

HOGARTH GLASS.—A short stumpy glass consisting of a trumpet-shaped bowl fixed to the foot by a button of glass. The best ones have air bubbles or tears in the buttons. They are early eighteenth century glasses.

MASCARONS OR MACAROONS.—Raised ornaments much favoured by Venetian glass-makers and by all makers of glass "façon de Venise." They are properly little blobs of glass on which, while hot, the impression of a mask or face is stamped after the manner of a seal. The term

is also sometimes used when the design is a floral or other ornament.

MASTER GLASS OR CAPTAIN.—The largest glass of a set of sweetmeat glasses; the term is also sometimes used for the tall glass used by the Worshipful Master of a Freemasons' Lodge, the Brethren using short glasses of the Hogarth type.

METAL.—The term used for the substance of the glass without regard to its fashioning.

OIL GILDING.—A form of gilding which is not fluxed or burnt on to the glass. It is very rich and subdued, but liable to wear off easily. The more durable form of gilding is incorporated with the surface of the glass by heat.

PONTIL MARK, "PONTY," OR "PONTEE."—If an old glass is turned upside down and compared with a modern one, it will be noticed that in the middle of the old foot there is an excrescence or rough place, while the modern one is perfectly smooth, if another glass of about 1800 is examined there will be found a slightly depressed spot with a polished surface. These show the three stages of the "pontil mark" which is a great help in dating a glass. All old glasses were held while the bowl was completed, by means of an iron rod called the pontil, this being attached to the bottom of the foot by a small gathering of glass. When the glass was

complete it was detached by a smart blow on the rod. The roughness left where the rod was fixed forms the pontil mark. About the end of the eighteenth century this was ground out so as to make a smooth even finish, leaving the polished depression spoken of above. Later the foot was fashioned by a clip, and glasses with such feet are of quite mechanical lines and are of no interest to collectors. Some foreign glasses have the pontil "tidied up" by submitting the rough edges to heat after the glass has been detached; a very smooth excrescence is the result. The collector will do well to study the pontil marks of as many specimens that he *knows* are old as possible, comparing those he wants to buy with these that he is certain of. Modern reproductions as a rule now have a rough pontil, but the fracture is generally cleaner and sharper than old ones, which are often a little ragged. A clean break is not in any way a proof of a "fake." Simply it is an additional piece of evidence if other things are unsatisfactory, and may be allowed to turn the scale against a glass.

ROEMER.—A glass much used in the Netherlands. It has a cup-like bowl slightly évasé. The stem consists of a single hollow bulb, almost as large as the bowl, which is often ornamental with blobs of glass. The ribbed foot was built up out of threads of glass.

RUMMER.—The term used for a large glass which was popular at the end of the eighteenth century and the beginning of the nineteenth.

SILLABUB GLASS.—A small glass in which individual portions of sillabub were served. Sillabub was a concoction of new milk and other ingredients.

STEMS are either baluster (see above); drawn,

92

Cut Stemmed Wine Glass. *c.* 1770.

93

Straight-sided Bowl, Columnar Stem. *c.* 1760.

94

Drawn Bowl, Knop over short Columnar Stem. *c.* 1730.

in which case the line forms a continuous sweep with that of the bowl; knopped, which have one or more excrescences, the thickness of the stem being the same above and below; or columnar (Fig. 95). These last are of much the same thickness from top to bottom; they may be ornamented internally by twists either of air or opaque glass, or externally by cutting (Fig. 92). Many stems are compounds of different kinds; the sketch (Fig. 94), for instance, shows a drawn

stem down to a knop, below which is a short length of columnar stem.

TEARS.—Bubbles of air imprisoned either in the base of the bowl or in the stem; they are drawn out to a comma shape (Fig. 95) When round they are called "blows."

TOOLS.—The pucellas is a pair of blunt shears

95

Baluster Stem Glass with Tears. *c.* 1710.

working like a pair of sugar tongs: it is used in lathing the glass, but it squeezes it to make it smaller without removing any material. The stem of course lengthens as it diminishes in diameter.

The shears are very like ordinary strong scissors. The spring tool is a kind of simple tongs. The blowing iron is a hollow tube about

four feet long. The pontil rod (see "Pontil mark" above) is solid. These are made in various sizes according to the work in hand. The marver (from the French *marbre,* marble being used formerly) is a slab of iron on which the lump of glass is rolled to smooth the outside before blowing.

TUMBLER.—A handleless glass with neither stem nor foot. Originally tumblers had a rounded bottom and would not stand up.

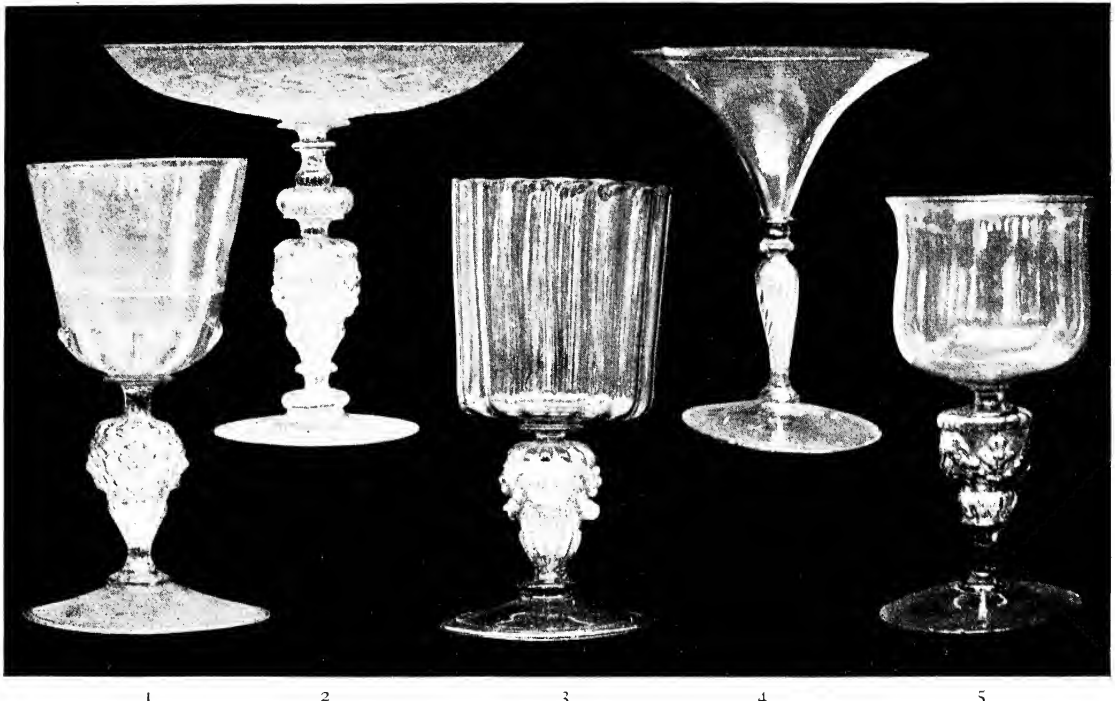
WRITHEN ORNAMENTATION.—Perpendicular ribs are impressed on the soft glass in the course of manufacture. These are twisted so that they assume a diagonal position, becoming closer and closer at the top. The twist is almost invariably from left to right, but there are undoubtedly genuine exceptions.

# PLATES AND THEIR DESCRIPTIONS

## I. VENETIAN GLASSES

Glasses with moulded stems of the kind in general use in England in the sixteenth and seventeenth centuries. Numerous pieces of exactly similar stems have been excavated in London and elsewhere and may be seen at the Guildhall Museum and also at the V. and A. Museum. The bulbs of the bowls are hollow and the metal very light.

No. 1 is a type which was copied in lead glass in the seventeenth century and also in the eighteenth. V. and A.



1 2 3 4 5

## II. SIXTEENTH AND SEVENTEENTH CENTURY GLASSES

1. A late seventeenth century glass, probably an English-made contemporary of Greene's glasses. Compare with the third specimen on the bottom row of Plate V. Guildhall. Excavated in London.
2. A copy of a German roemer, probably of Venetian make. Seventeenth century. Excavated in London. Guildhall.
3. A Venetian glass of plain household type, the decoration on the stem is obtained by blowing the glass into a mould. Excavated in London. Guildhall.
4. A Venetian glass of sixteenth or seventeenth century showing the more elaborate type of household glass in use in this country. V. and A.
5. An English glass. Late seventeenth century. A forerunner of the writhen type, which lasted in fashion until the end of the eighteenth century. Curiously the twist runs from right to left which is very unusual. The bowl is narrower than most glasses of the time. Excavated in London. Guildhall.

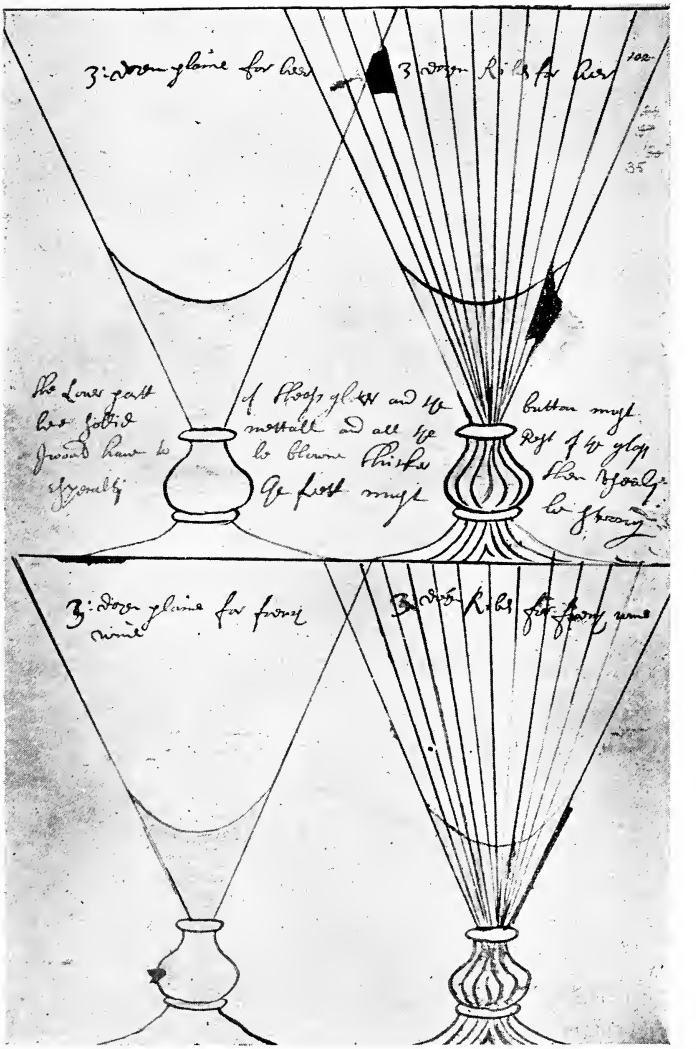
1 2

3 4 5

## III. GREENE'S GLASSES—Funnel Type

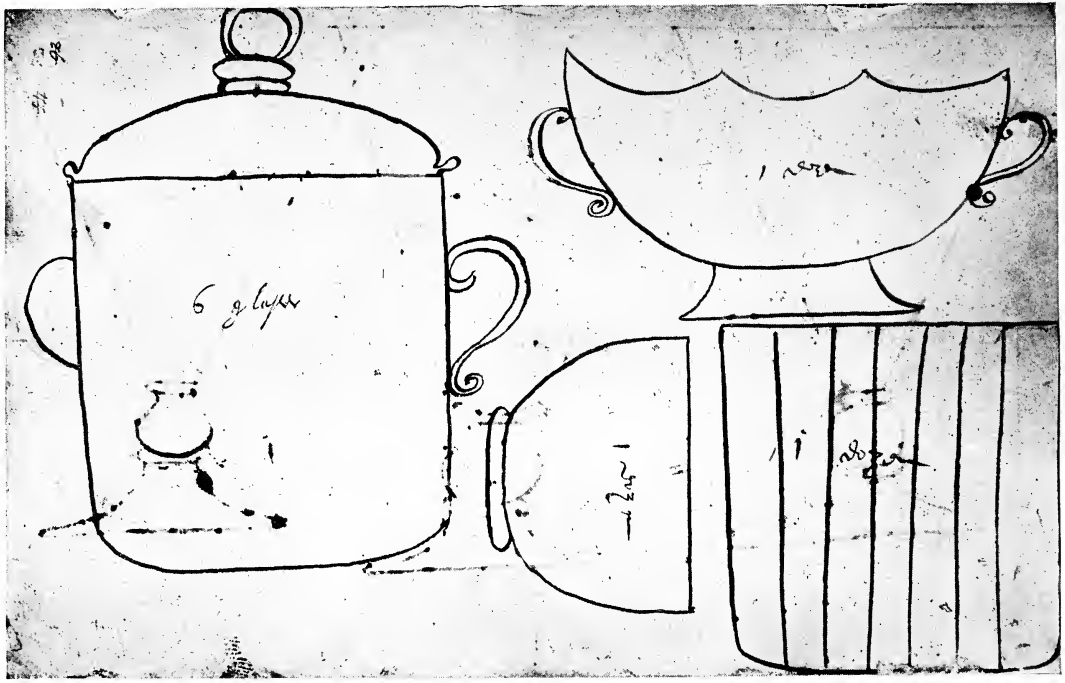
These drawings show the larger type of funnel glass in plain and ribbed glass in two sizes, the larger for beer; the smaller size for "French wine," holds about a third less.

This and the four following plates are from photographs of the patterns sent by Greene, a London glass merchant, to his Venetian agent between the years 1667—72. They are exceedingly valuable as giving accurate records of the types of glasses in ordinary domestic use at the end of the seventeenth century.


3: dozen glaine for heer
3 dozen Rubs for heer
102
35
the Lower part
hee forbid
Inward haue to
Eyronally
of Rooss glass and ye
mettall and all ye
to glaine thicke
ye first must
Button must
Rest of ye glass
then Broade
be strong
3: dozen glaine for frenes
wine
3 dozen Rubs for frenes wine

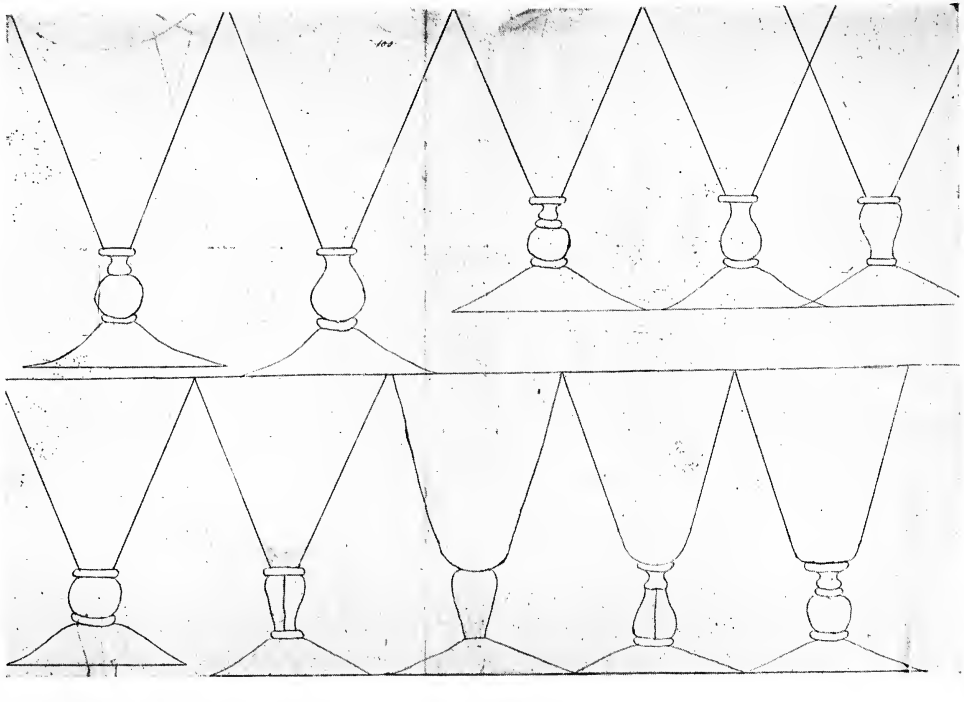
## IV. GREENE'S GLASSES

1. A posset pot, or beer glass, with handles and lid.
2. A handled bowl for flowers or conserves.
3. Small plain bowl.
4. A perpendicularly ribbed tumbler.



## V. GREENE'S GLASSES

A very interesting Plate, showing how much attention was paid to slight differences even in the plainer kinds. The lobed stems on the lower row are noteworthy as they seem to have served as a model for early glasses of lead.

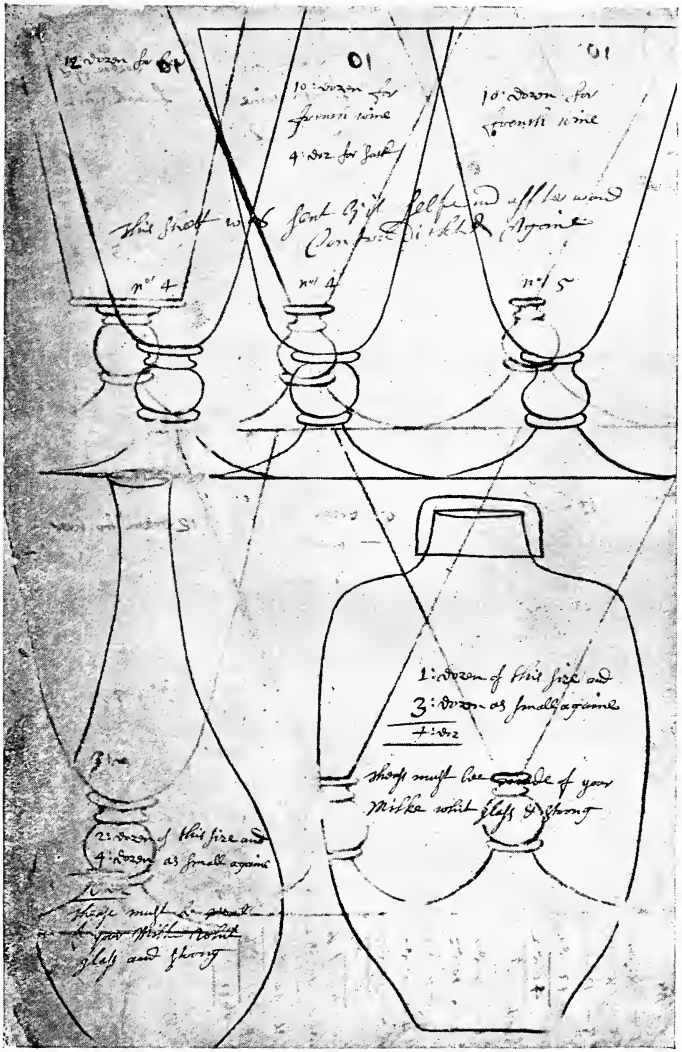


## VI. GREENE'S GLASSES

The three top figures show a type of glass very popular at the end of the seventeenth century. These large glasses are for French wine and sack.

Below are an ornamental bottle and jar which were to be made of opaque white glass. They are both evidently copied from Chinese porcelain.

Shapes of funnel-bowled glasses can be seen faintly through from the other side of the paper.


12 dozen for
01
10 dozen for
10 dozen for
4 doz for
nº 4
nº 4
nº 5
1 dozen of this size and
3 dozen as small again
4 doz
3 dozen of this size and
4 dozen as small again

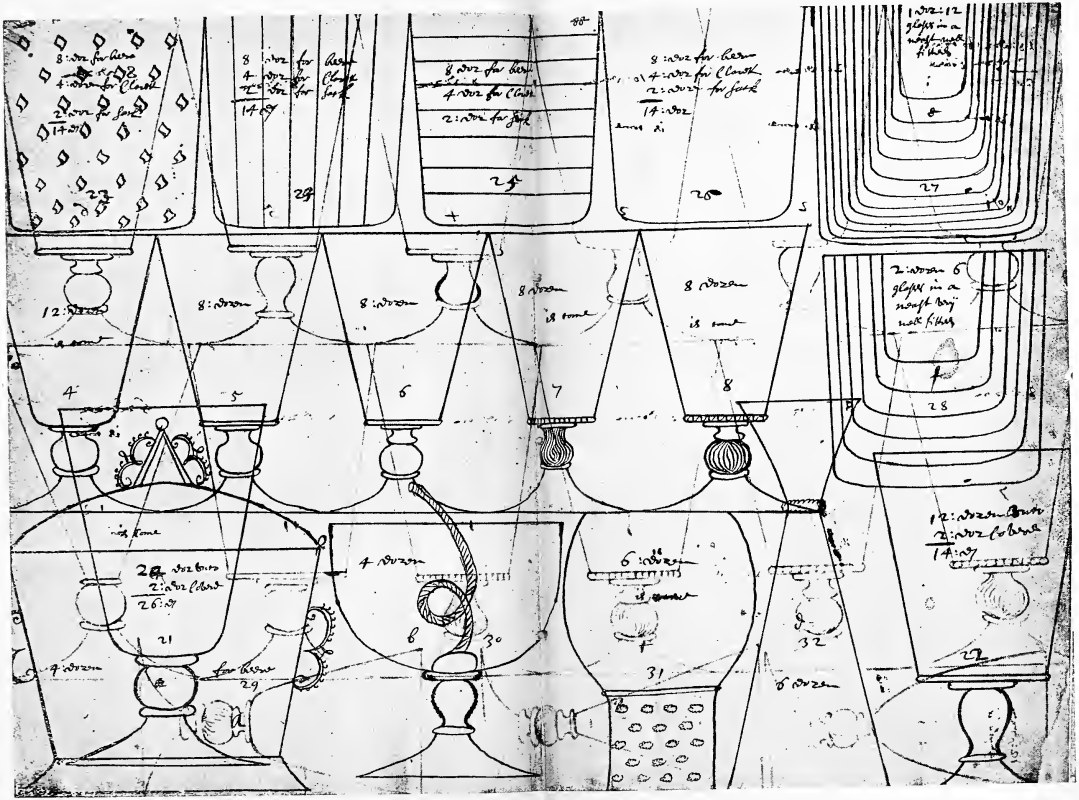
## VII. GREENE'S GLASSES

This is one of the most interesting sheets of the drawings. On the top row are tumblers with surface-moulded decoration, perpendicular and horizontal ribs, and plain. The last figure represents a dozen tumblers of assorted sizes in a nest. Immediately below is a set of six.

Types of goblets with various stems occupy the next row.

On the bottom row is a fine "posset pot," as we should probably call it now, but marked for beer. Twenty-four dozen were to have covers, and two dozen to be without. The curious syphon glass was probably made for cold drinks, just as we now prefer to drink lemon squash through straws. Next comes a copy of a German roemer, the base decorated with raised spots like the original model. The flower vase on the right of it would most likely have a blue line of pinched decoration round the neck. A very large goblet completes the Plate.

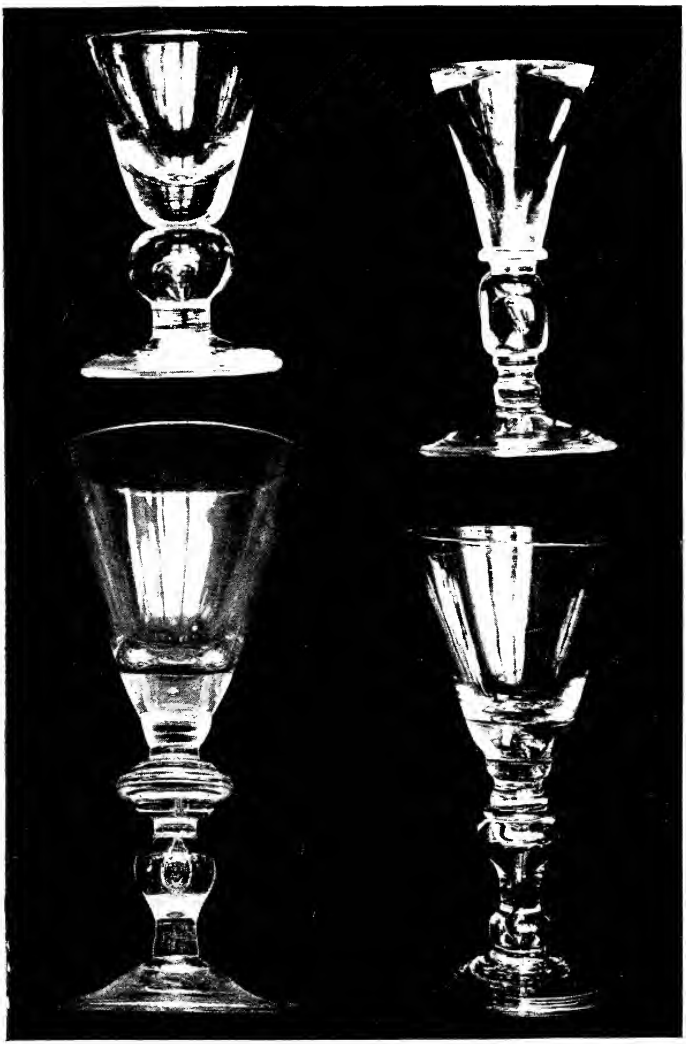
Careful examination enables us to see the patterns drawn on the other side of the sheet. The curious ovate-shaped bowl of the design lying on its side in the right hand bottom corner, being especially noteworthy.



## VIII. BALUSTER STEMS

1. Straight-sided bowl on heavy bulb. Probably a tavern glass. Late seventeenth or early eighteenth century. A date 1719 and initials may indicate original date or have been added later. Height 5⅛ inches.
2. A funnel-shaped glass with collar and tear, bearing a considerable resemblance in outline to some of Greene's drawings. Height 6½ inches. V. and A. Late seventeenth or early eighteenth century.
3. Wine glass, funnel-shaped bowl, late seventeenth or early eighteenth century, height 7⅜ inches. V. and A.
4. An early straight-sided glass, late seventeenth or early eighteenth century. Height 6⅛ inches. V. and A.

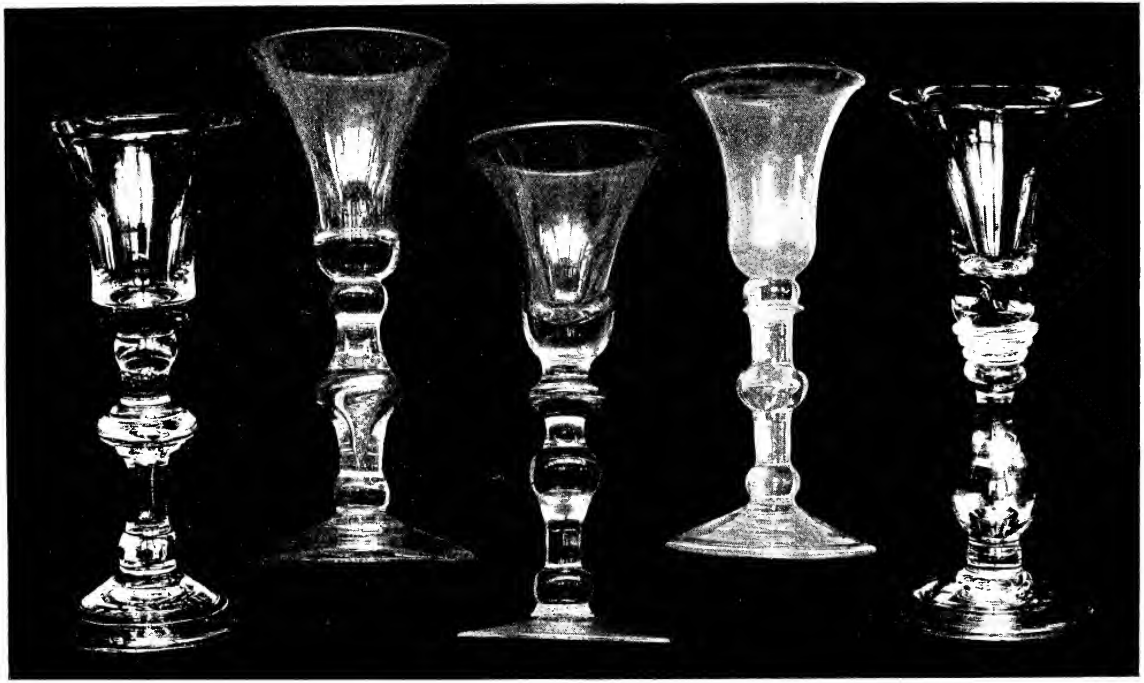
1 2



3 4

## IX. BALUSTER STEMS

1. Bell-shaped bowl drawn down into a knop. Heavy moulding in the middle of the stem, folded foot, height 6⅝ inches. V. and A.
2. Wine glass, first quarter of eighteenth century. Height 6⅝ inches. V. and A.
3. Wine glass, first quarter of eighteenth century. Height 6⅜ inches. V. and A.
4. Bell-shaped bowl. Air cavity in knop, folded foot. Middle of eighteenth century.
5. Bell-shaped bowl, stem of true baluster type, folded foot, height 7 inches, early eighteenth century. V. and A.



1 2 3 4 5

## X. BALUSTER STEMS

1. Long bell-shaped bowl, shouldered stem containing an elementary air-twist. Some such elongation of the air beads in a knop probably suggested the air-twist proper. V. and A.
2. Trumpet-shaped bowl, cluster of three knops in stem, grapes and vine leaves engraved round the bowl, height 6⅓ inches. V. and A. Eighteenth century.
3. Cordial Glass, English, middle of eighteenth century, a very popular tavern type. V. and A. Height 5⅞ inches.
4. Trumpet-shaped bowl, small triple collar at shoulder. This type is sometimes engraved with hops and barley. V. and A. Height 6⅓ inches.

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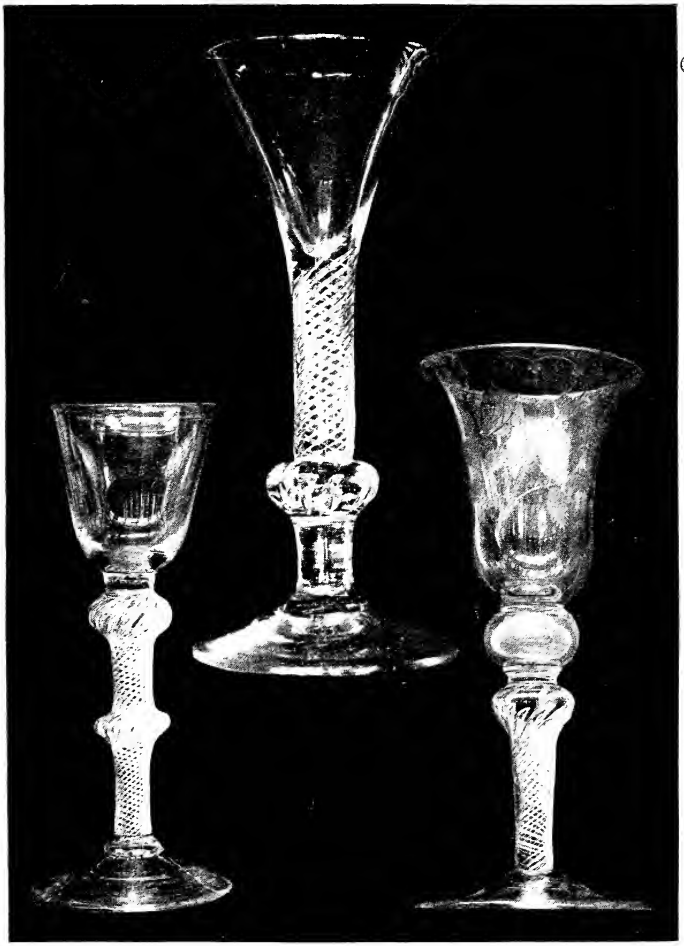
U

## XI. AIR TWISTED STEMS

1. Air twisted knopped stem, plain foot. V. and A.
2. Drawn bowl, air-twisted stem with knop containing air bubbles. Very heavy glass. Height 7 inches.
3. Wine glass with engraved decoration on the bowl, rose, carnation and another smaller flower. Hollow bulb containing twopenny piece of 1746. Middle of eighteenth century. Height $6\frac{7}{8}$ inches. V. and A.

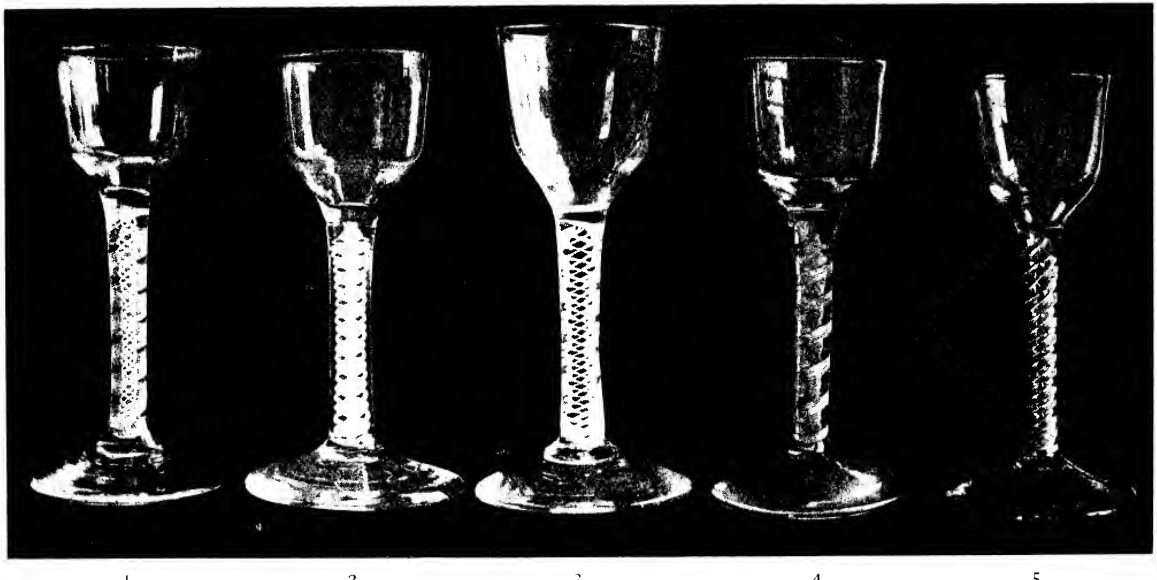


1 2 3

## XII. OPAQUE TWISTS

1. Compound white twist stem. Ogee bowl. Plain foot. Height $5\frac{1}{2}$ inches. Second half eighteenth century.
2. Compound white twist stem. Ogee bowl. Plain foot. Height $5\frac{1}{2}$ inches. Second half eighteenth century.
3. Compound white twist stem. Ogee bowl. Plain foot. Height $5\frac{3}{4}$ inches. Second half eighteenth century.
4. Compound white twist stem. Ogee bowl. Plain foot. Height $5\frac{1}{2}$ inches. Second half eighteenth century.
5. Compound white twisted stem. Ogee bowl. Plain foot. Height $5\frac{1}{4}$ inches. Second half eighteenth century.

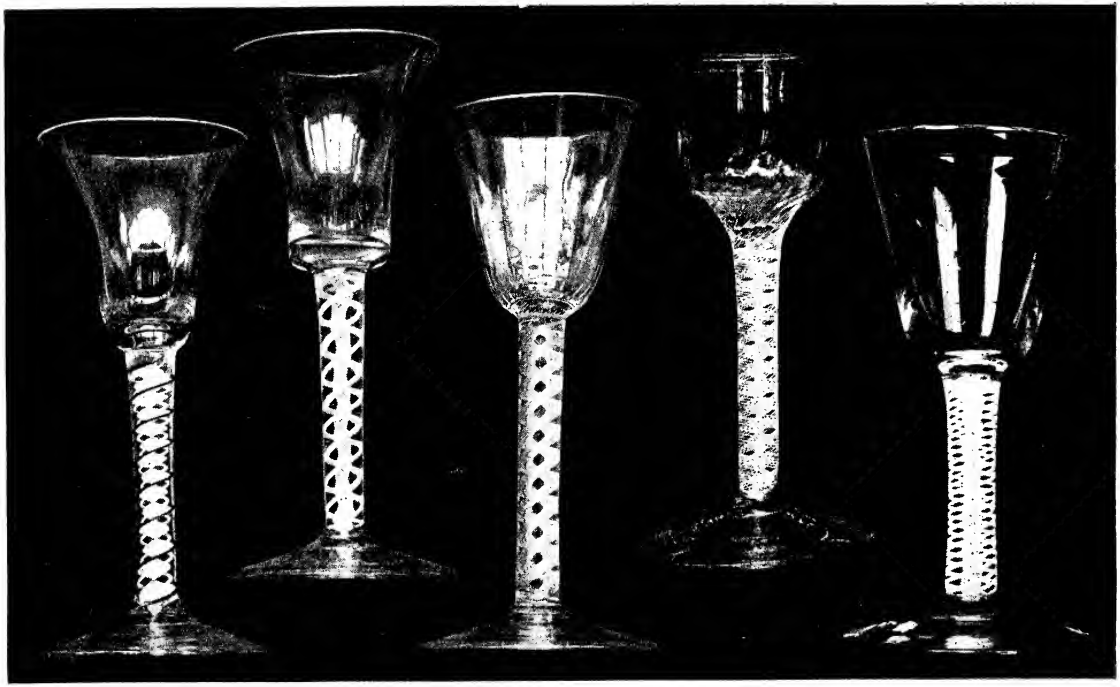
This group shows a few examples of different types with ogee bowls. They are all of dark heavy metal. Note the width of the feet in relation to the size of the bowls. These glasses are generally supposed to have been made in Bristol.



1 2 3 4 5

## XIII. OPAQUE TWISTS

1. Bell-shaped bowl. Wine glass with twisted latticinio threads edged with blue and green in the stem. Second half of eighteenth century. Height 6 inches. V. and A.
2. Opaque twist waisted bowl. Plain foot. Second half eighteenth century. Height 6 inches.
3. Wine glass with straight-sided bowl with slight surface moulding. Second half eighteenth century. Height 6 inches.
4. Wine glass with slightly writhen bowl and twisted latticinio threads in stem. Second half of eighteenth century. Height $5\frac{5}{8}$ inches. V. and A.
5. Very fine straight-sided glass, large bowl. Height 6 inches.



1 2 3 4 5

## XIV. CUT WINE GLASSES

1. Wine glass with cut flutes on bowl and star on base. First half nineteenth century. Height $5\frac{1}{8}$ inches.
2. Ale or champagne glass. Mid-nineteenth century. Height $8\frac{1}{2}$ inches.
3. Port-glass bowl cut all over in shallow facets, early nineteenth century. Height $4\frac{5}{8}$ inches.
4. Wine glass cut and gilt decoration about 1800. Height $4\frac{1}{8}$ inches.
5. Funnel-shaped champagne glass, latter half eighteenth century. Cut stem and decoration. Rough pontil mark. Plain foot. Height 6 inches.
6. Wine glass with cut and engraved decoration. Late eighteenth century. Height $4\frac{1}{2}$ inches.

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## XV. FUNNELS

1. Ale glass with double button. Plain foot. Middle of eighteenth century. Height $5\frac{1}{8}$ inches.
2. Cut funnel-shaped wine glass. Early nineteenth century. Height $5\frac{1}{2}$ inches.
3. Ale glass engraved roughly with hops and barley. The metal is very rich and clear. Height $5\frac{3}{4}$ inches. Middle of eighteenth century.
4. Funnel glass with collar. Plain foot late eighteenth century. Height $5\frac{1}{4}$ inches.
5. Very fine champagne funnel-shaped glass, early nineteenth century. Height, 8 inches.
6. Funnel-shaped glass roughly engraved with festoons. Plain foot. Late eighteenth century. Height 5 inches.

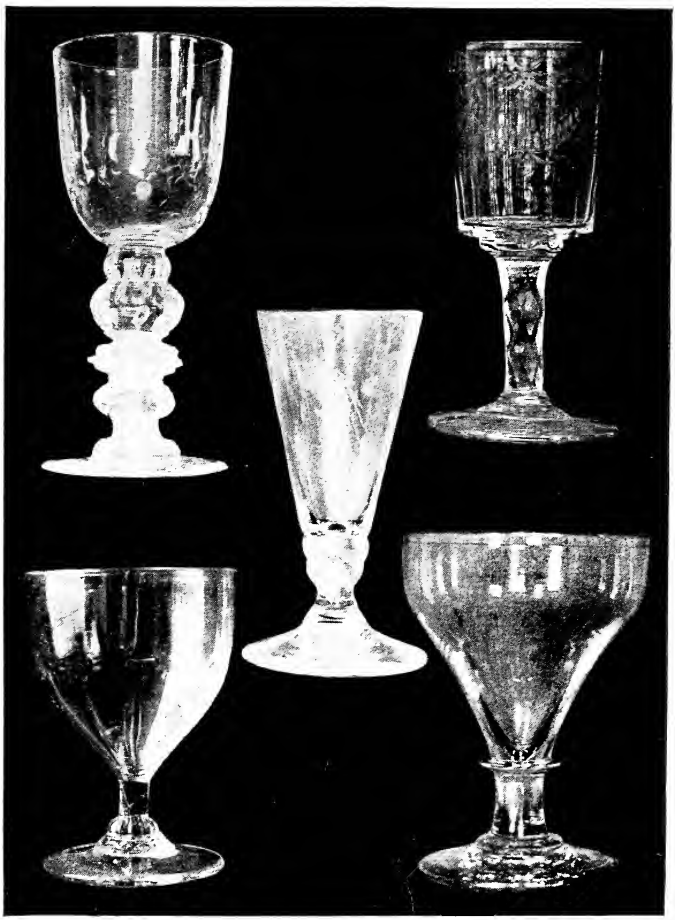
1 2 3

4 5 6

## XVI. GOBLETS AND RUMMERS

1. Goblet with baluster stems and surface moulding on bowl. Probably foreign. Early eighteenth century.
2. Ale glass with two buttons, engraved hops and barley. Middle eighteenth century. Plain foot, height $5\frac{1}{4}$ inches.
3. Drinking glass of cut glass decorated with gilding. Dutch. Late eighteenth century. Height $7\frac{1}{8}$ inches. V. and A.
4. Rummer decorated with surface moulding. About 1775. Height $4\frac{1}{4}$ inches.
5. Rummer of fine clear glass with collar. Plain foot. Height $4\frac{1}{2}$ inches. Late eighteenth century.

1 2 3



4 5

## XVII. HOGARTHS

1. Plain Hogarth with very solid foot, probably a Masonic punch glass. About 1740. Height 3½ inches.
2. A jelly or custard glass with cut decoration, fine rich metal. Folded foot. Early nineteenth century. Height 3¾ inches.
3. Very fine Hogarth spirit glass with air-twist in button. Domed and folded foot. Height 4 inches. About 1740.
4. A very late example of jelly glass based on the old pattern. Note the small foot. Middle of nineteenth century. Height 3¼ inches.
5. A Hogarth glass with air bubbles in button. Plain foot. Height 3¼ inches. Middle of eighteenth century.

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3 4 5

## XVIII. TAVERN AND HOUSEHOLD GLASSES

1. A better-class wine glass of the drawn type with a thistle-shaped bowl. Small tear in stem. Folded foot. Height $6\frac{1}{2}$ inches. First half eighteenth century.
2. A heavier glass of good metal. Drawn bowl, tear in stem. Folded foot. Height $5\frac{3}{4}$ inches. First half eighteenth century.
3. Plain stemmed wine glass. Straight-sided bowl, Engraved with vine pattern. Folded foot. Middle of eighteenth century. Height $6\frac{1}{4}$ inches.
4. Straight-sided bowl drawn down into a knop. The shouldered stem contains a long air-bubble in the centre. This type of stem was probably imitated from abroad (Silesia). Folded foot, first half eighteenth century. Height $8\frac{1}{3}$ inches. V. and A.
5. Funnel-shaped bowl of the drawn type. Glasses of this shape were in vogue in the first half of the eighteenth century. Very solidly made. Folded foot. Height $5\frac{1}{2}$ inches.

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3 4 5

## XIX. SHORT KNOPPED-STEMMED PORT GLASSES

1. Belled rectangular bowl. Folded foot. Height $3\frac{3}{4}$ inches, engraved vine pattern.
2. Cup-shaped bowl, ornamented with rough engraving and slight surface moulding. Folded foot. Height $3\frac{1}{2}$ inches.
3. Rectangular bowl, folded foot, rough engraving of floral pattern, 4 inches in height.
4. Semi-baluster stem. Bowl engraved vine leaves and grapes. Plain foot. Height $5\frac{1}{8}$ inches.
5. Bell-shaped bowl. Superior polished engraving, floral pattern. Folded foot. Height $5\frac{1}{2}$ inches.

1 2

3 4 5

## XX. WRITHEN GLASSES

1. Writhen glass with half-way decoration and collar. Second half eighteenth century. Folded foot. Height $4\frac{3}{4}$ inches.
2. Writhen glass with collar and folded foot. Second half eighteenth century. Height 5 inches.
3. Ribbed glass with collar. Plain foot. About 1770. Height $5\frac{1}{8}$ inches.
4. Rib-twisted funnel glass. Late eighteenth century. V. and A. Height $4\frac{1}{2}$ inches.
5. Very fine glass with raised decoration at base of bowl, showing strong Venetian influence. Late seventeenth century. V. and A.
6. Ale glass, English. Second half of eighteenth century. V. and A. Height $4\frac{3}{4}$ inches.

1 2 3

4 5 6

## XXI. CORDIAL GLASSES

1. A very small bell-shaped bowl on short stem. Middle of eighteenth century. Height $2\frac{3}{4}$ inches.
2. Baluster-stemmed cordial glass. Early eighteenth century. Height 4 inches. V. and A.
3. Engraved bowl on plain stem. Middle of eighteenth century. Height 6 inches. Folded foot.
4. Cordial glass with opaque threads in the stem, English. Second half of eighteenth century. Height $6\frac{3}{4}$ inches.
5. Coaching glass with cut decoration, English. Late eighteenth century. Height $4\frac{1}{2}$ inches. V. and A.

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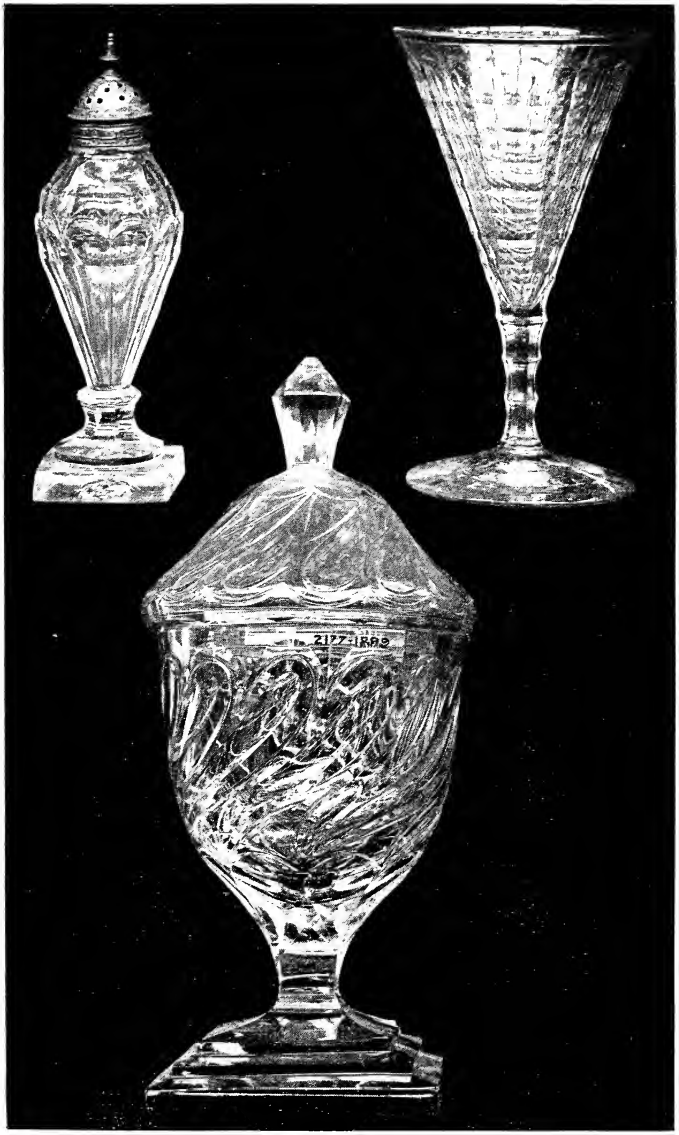
3 4 5

## XXII. CUT GLASS

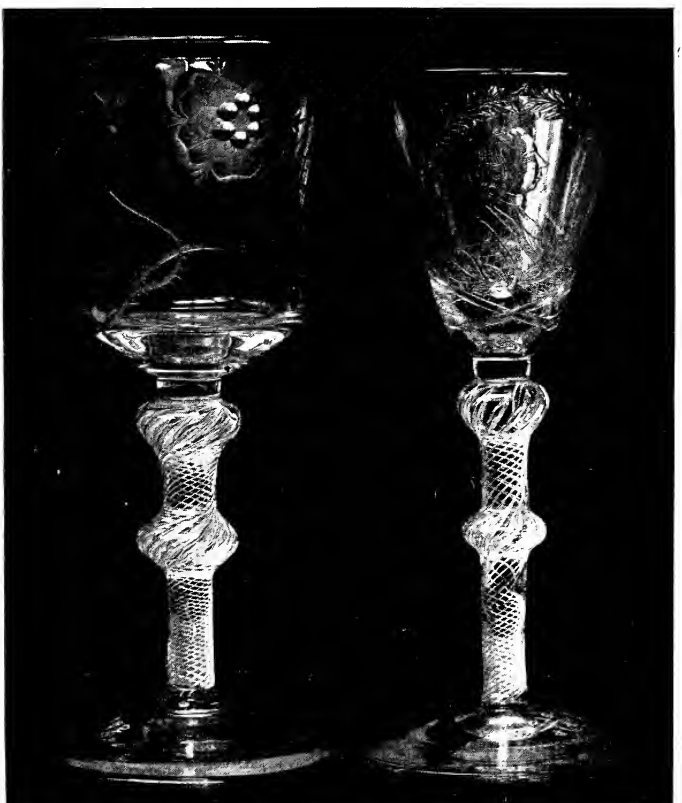
1. Pepper Caster with cut decoration with silver top. English. Late eighteenth century. Height $4\frac{7}{8}$ inches. V. and A.
2. Vase and cover of cut glass. English. Second half of eighteenth century. Height 12 inches. V. and A.
3. Sherry glass with cut decoration. English. Early nineteenth century. Height $4\frac{5}{8}$ inches. V. and A.



1 2 3

## XXIII. ENGRAVED GLASSES

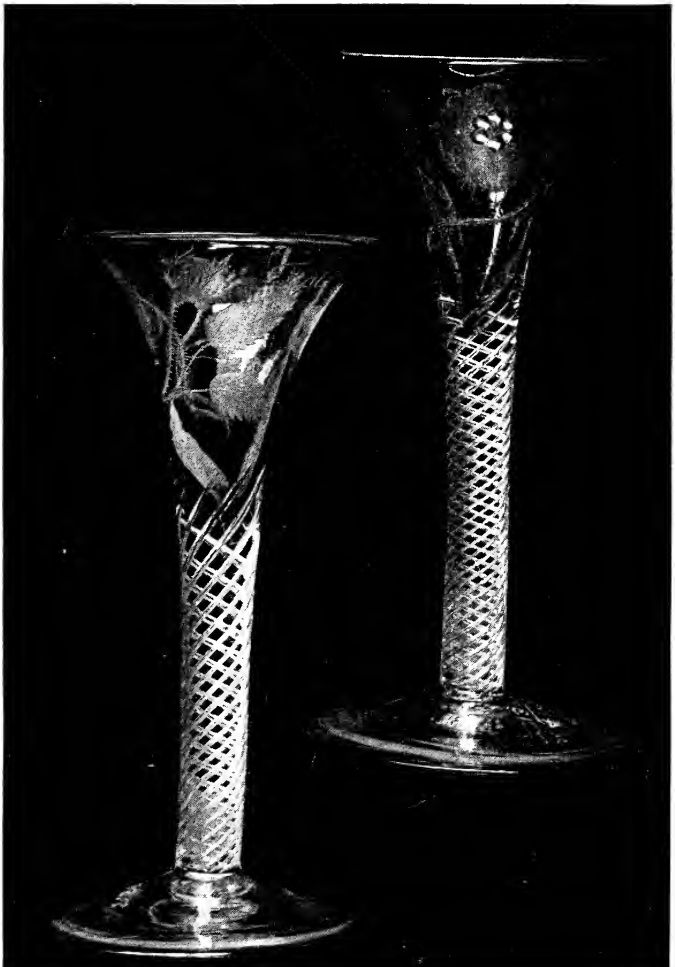
1. Very fine goblet with Jacobite decoration, double knopped air-twist stem. Schreiber Collection, V. and A.
2. Straight-sided glass with double knopped stem. Portrait of Young Pretender in wreath. Schreiber Collection, V. and A.



1 2

## XXIV. ENGRAVED GLASSES

1. and 2. Fiat glass engraved Jacobite emblems. Drawn bowls, air-twists in stems. Schreiber Collection, V. and A.



1 2

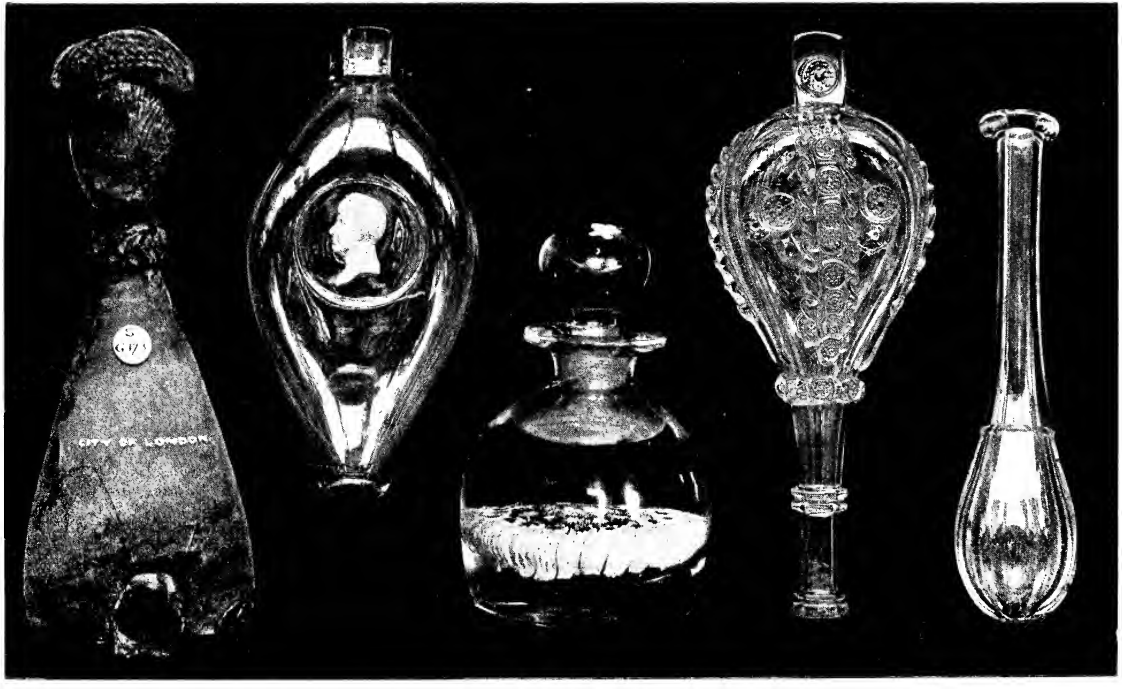
## XXV. ENGRAVED GLASSES

1. Wine glass with cut decoration engraved with Jacobite emblems. Second half of eighteenth century. Height 6 inches. V. and A.
2. Wine glass decorated with gilding and with white latticinio threads in the stem. Dutch. 1792. Note the perfect regularity of the twist, and the evenness of the threads. Height $5\frac{7}{8}$ inches. V. and A.
3. Wine glass with engraved bowl and air cavities in the lower part of the stem. A shield of arms engraved on the bowl. Flowers and arabesques round the rim. First half eighteenth century. Height 7 inches. V. and A.
4. Back view of a Sunderland Bridge glass, initials F.E.D. surrounded by a wreath. Early nineteenth century. Height $5\frac{1}{2}$ inches.
5. Cordial glass with roughly engraved "rose" on bowl. Folded foot. Height 6 inches.

1 2 3 4 5

## XXVI. CURIOS

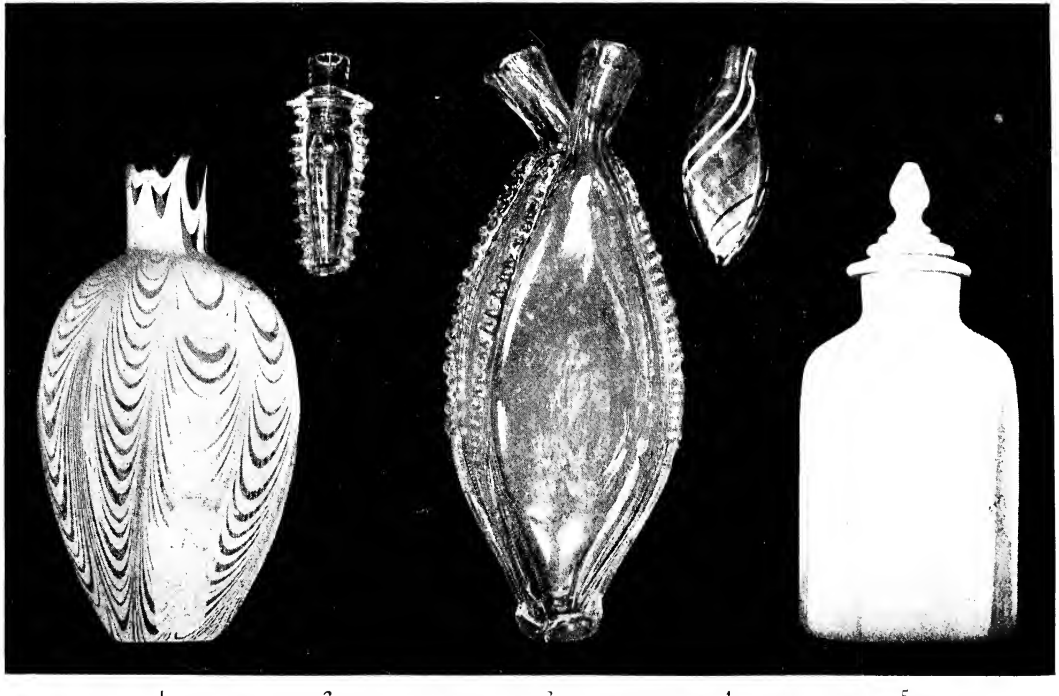
1. A curious bird fountain, dug up in London. It represents a human being with wig and cocked hat. The back view is shown. On the other side, a well modelled face is represented. Eighteenth century. Guildhall.
2. Flask decorated with cameo. Early nineteenth century. V. and A.
3. Trick bottle with millifiori or "Venetian ball" decoration. Late eighteenth or early nineteenth century.
4. Flask in form of bellows, decorated with pinched work and prunts. Late eighteenth or early nineteenth century. V. and A.
5. Toddy lifter. Early nineteenth century. Cut glass. Scottish make. V. and A.




1 2 3 4 5

## XXVII. BOTTLES AND FLASKS

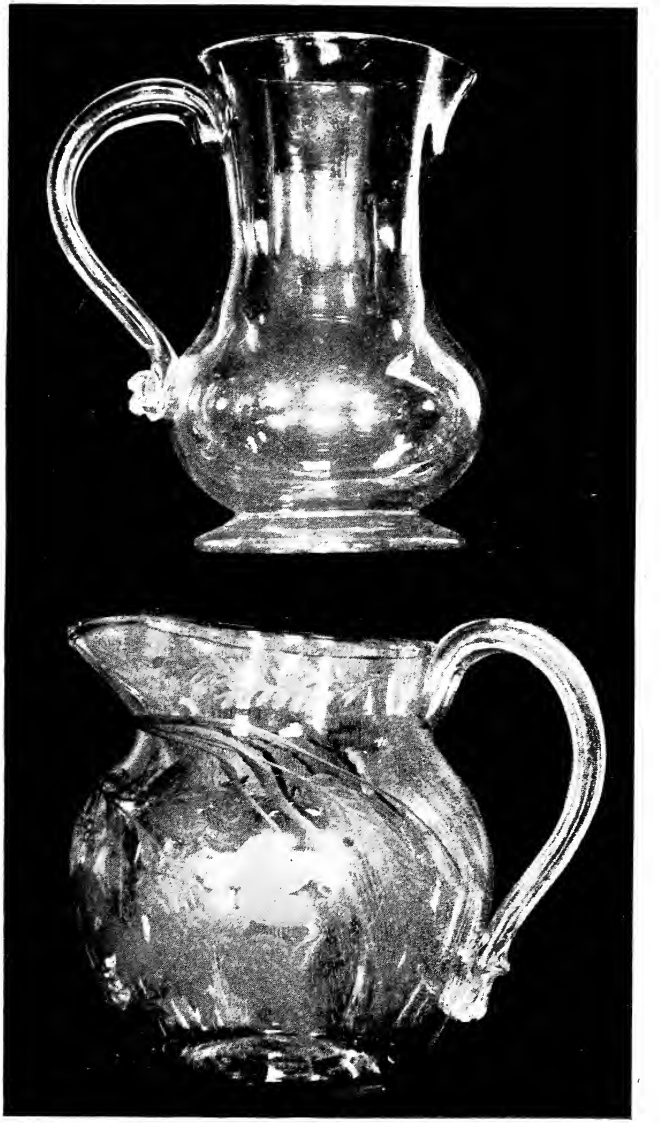
1. Bristol flask of opaque and clear white glass. End of eighteenth century or beginning of nineteenth. Height 6½ inches.
2. Small scent flask decorated with pinched work. Middle of eighteenth century. Height 2½ inches.
3. Double or gimmal flask with pinched decoration, middle of eighteenth century. Height 8¾ inches.
4. Scent flask or snuff bottle. Bristol. Decorated with stripes of white, blue, red, and yellow enamel glass. End of eighteenth or beginning of nineteenth. Height 2½ inches.
5. Opaque white glass tea bottle. Second half eighteenth century. Height 7 inches including stopper.



1 2 3 4 5

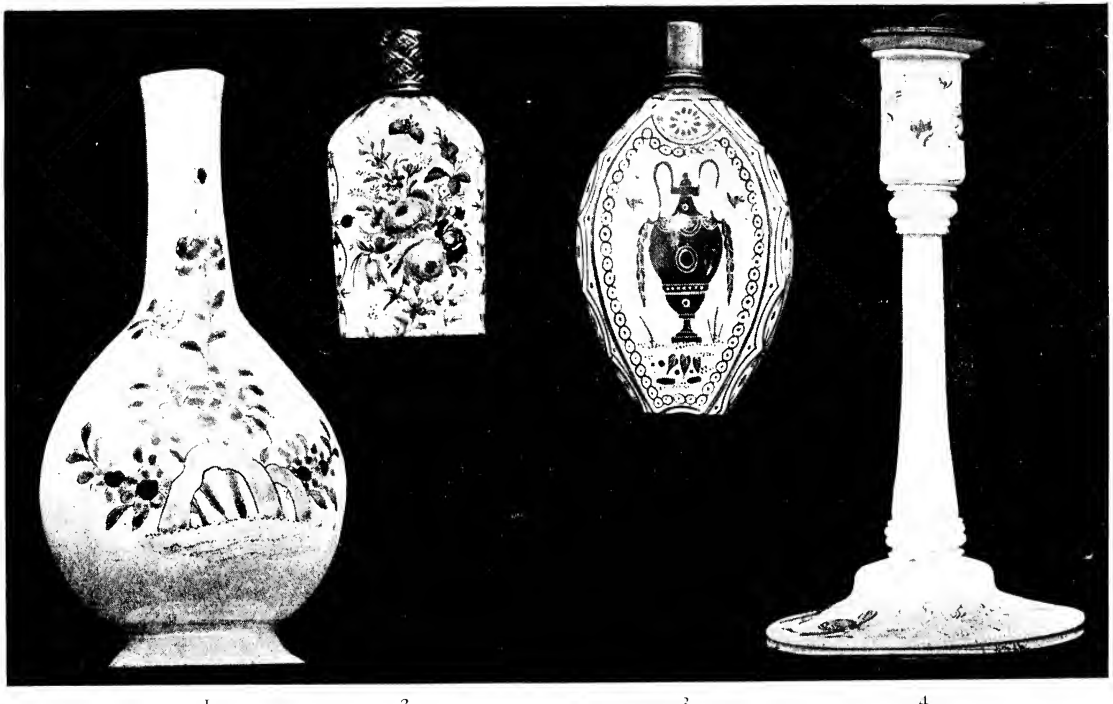
## XXVIII. JUGS

1. Water jug. Middle of eighteenth century. Capacity one quart. Height 7 inches.
2. Small ale jug. Second half eighteenth century. Engraved floral wreath and sprays of hops and barley. Capacity three-quarters of a pint. Height 4½ inches.



## XXIX. OPAQUE GLASS

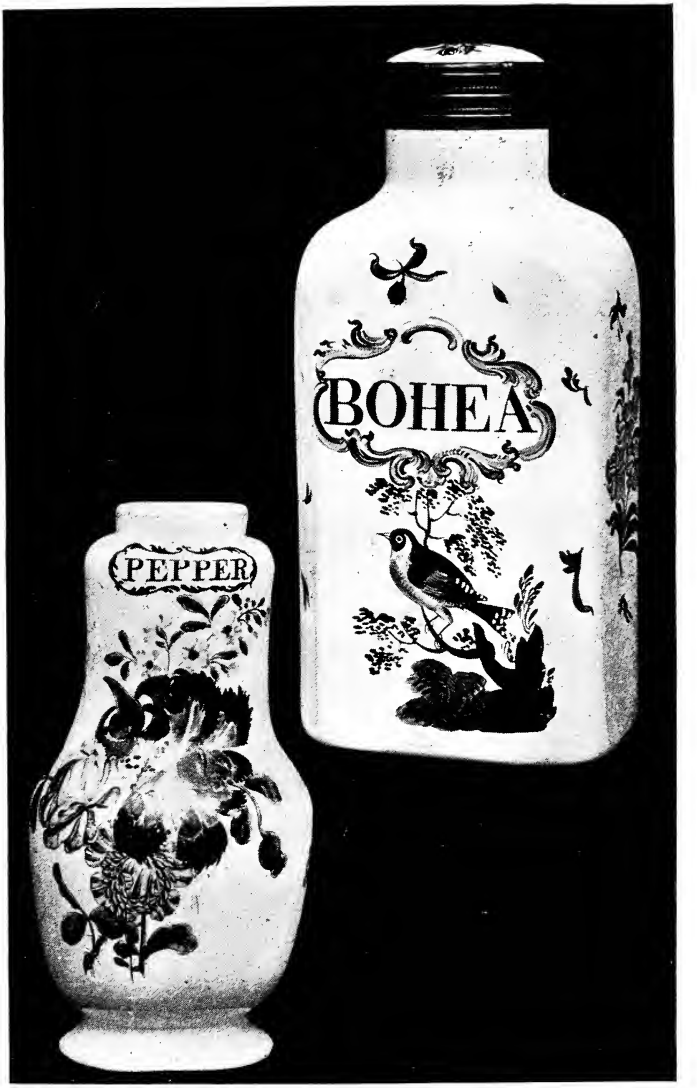
1. Bottle of white Bristol glass decorated in the Chinese style with flowers, etc., enamelled in colours. Height 4½ inches. Schreiber Collection. V. and A.
2. Flattened scent bottle of opaque white Bristol glass with faceted edges decorated with enamel colours. Gilt metal mounts. Length 2½ inches. V. and A.
3. Scent bottle of opaque white Bristol glass with faceted gilt edges. Gilt metal mounts. Length 3½ inches. Schreiber Collection. V. and A.
4. Candlestick of opaque white Bristol glass with spirally twisted stem. Nozzle of Battersea enamel. Height 9¼ inches. Schreiber Collection, V. and A.



1 2 3 4

## XXX. OPAQUE GLASS

1. Tea Canister of opaque white Bristol glass enamelled in colours, Battersea enamel top mounted in gilt metal. Height $5\frac{3}{4}$ inches. Schreiber Collection, V. and A.
2. Pepper pot of opaque white Bristol glass, enamelled in colours. Height $4\frac{1}{2}$ inches. Schreiber Collection, V. and A.


BOHEA
PEPPER

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